

# THE ILLUSTRATED LONDON NEWS.



## MOTOR SHOW NUMBER

'Are you a **POLLYGAMIST?**

A POLLYGAMIST is a man who is wedded to 'Polly' because it makes the liveliest partner for "Scotch." Apollinaris  
NATURAL SPARKLING WATER—BOTTLED AT THE SPRING.

**KING SIX** CIGARS  $1/10$  EACH

J. R. FREEMAN & SON LTD. (EST. 1839)

Backed by a hundred  
years experience



Great stuff this

**Bass**

TRADE MARK

**Cussons**

IMPERIAL  LEATHER

Luxury Toilet and Bath Soaps

By Appointment Purveyors of Champagne



to the late King George VI

CHAMPAGNE

**Charles Heidsieck**

REIMS

FINEST QUALITY



EXTRA DRY



THE WELL BALANCED  
LIQUEUR

**COINTREAU**  
Extra Dry for England  
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**STATE EXPRESS**

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Cigarettes



BY APPOINTMENT  
ARDATH TOBACCO CO. LTD.  
STATE EXPRESS  
CIGARETTE MANUFACTURERS  
TO THE LATE KING GEORGE VI



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**UNITED BRITISH** INSURANCE  
COMPANY Ltd.

BYRON HOUSE, 7/9, ST. JAMES'S STREET, LONDON, S.W.1

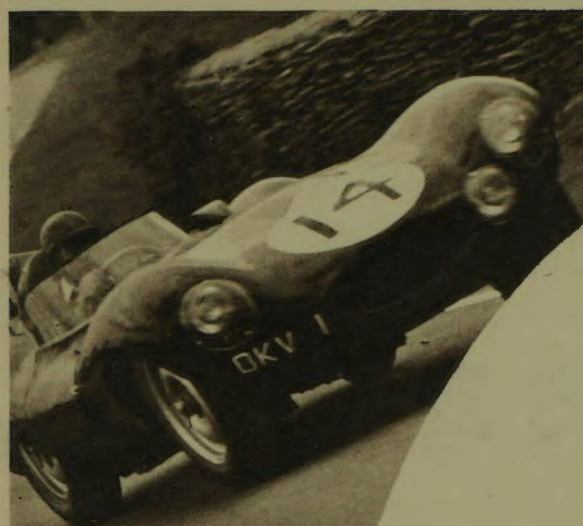




at the Motor Show Earls Court

A. GAMES

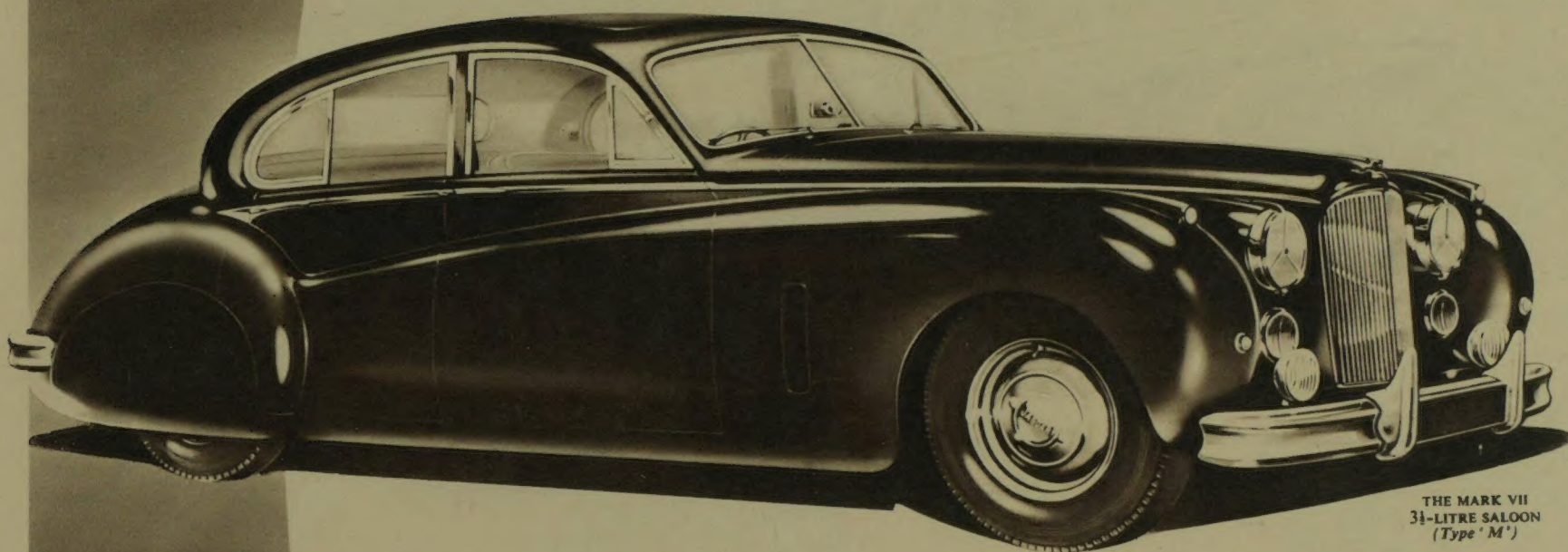




The famous 3½-litre  
'D' TYPE JAGUAR  
with disc brakes, now joins  
the Jaguar range

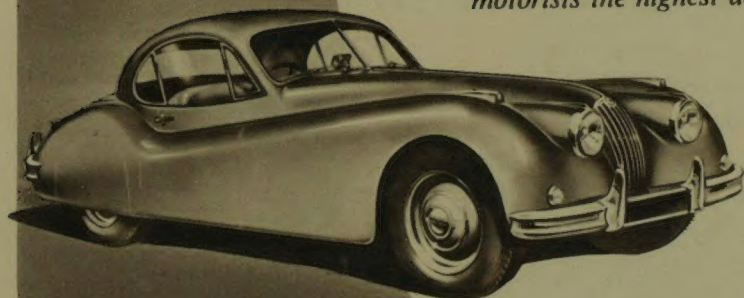


# The JAGUAR *Range of Models for 1955*



THE MARK VII  
3½-LITRE SALOON  
(Type 'M')

For 1955, Jaguar present a range of models incorporating not only added refinements, but mechanical advances directly derived from their many outstanding successes in international competitive events. All the wealth of experience gained on the race-tracks of the world and in record-breaking speed and endurance tests is built into every Jaguar to provide for discriminating motorists the highest degree of efficient performance allied to comfort and safety.

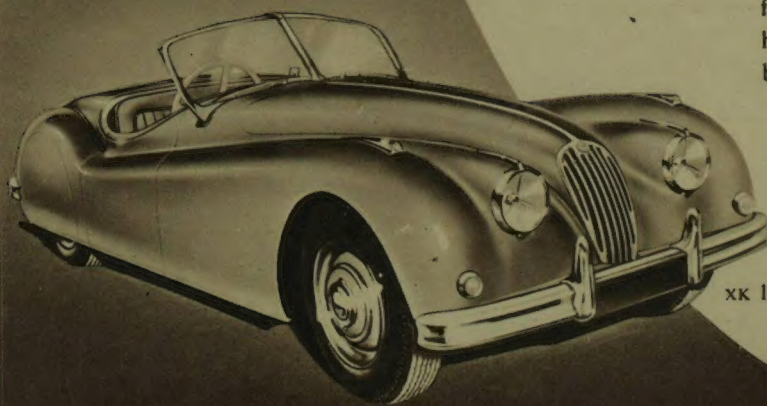


XK 140 FIXED-HEAD  
2-3 SEATER

The elegant lines of the Mark VII remain unchanged but the famous XK engine now with high-lift cams has power output raised to 190 b.h.p. Increased diameter torsion bars give even greater riding comfort. New close-ratio gears increase performance in indirect ranges. New 'wrap-around' bumpers afford extra protection. Flasher type indicators, individually adjustable fog lamps and rear lights incorporating reflectors are among new features.

Sports models for 1955 include the famous Jaguar "D" type with disc brakes and dry sump lubrication. The XK 140 Fixed-Head close coupled 2—3 seater, the XK 140 Drop-Head 2 seater and the XK 140 Open 2-seater are powered by the XK 3½-litre engine now with high-lift cams — developing 190 b.h.p. (Special equipment models are fitted with "C" type engines, wire wheels and fog lamps.) New features include:—Rack and pinion steering; close ratio gears for higher performance in indirect ranges; robust 'wrap-around' bumpers; re-designed radiator grille etc.

**STAND 129 EARLS COURT**

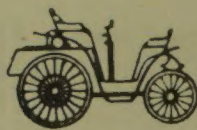


XK 140 OPEN 2-SEATER



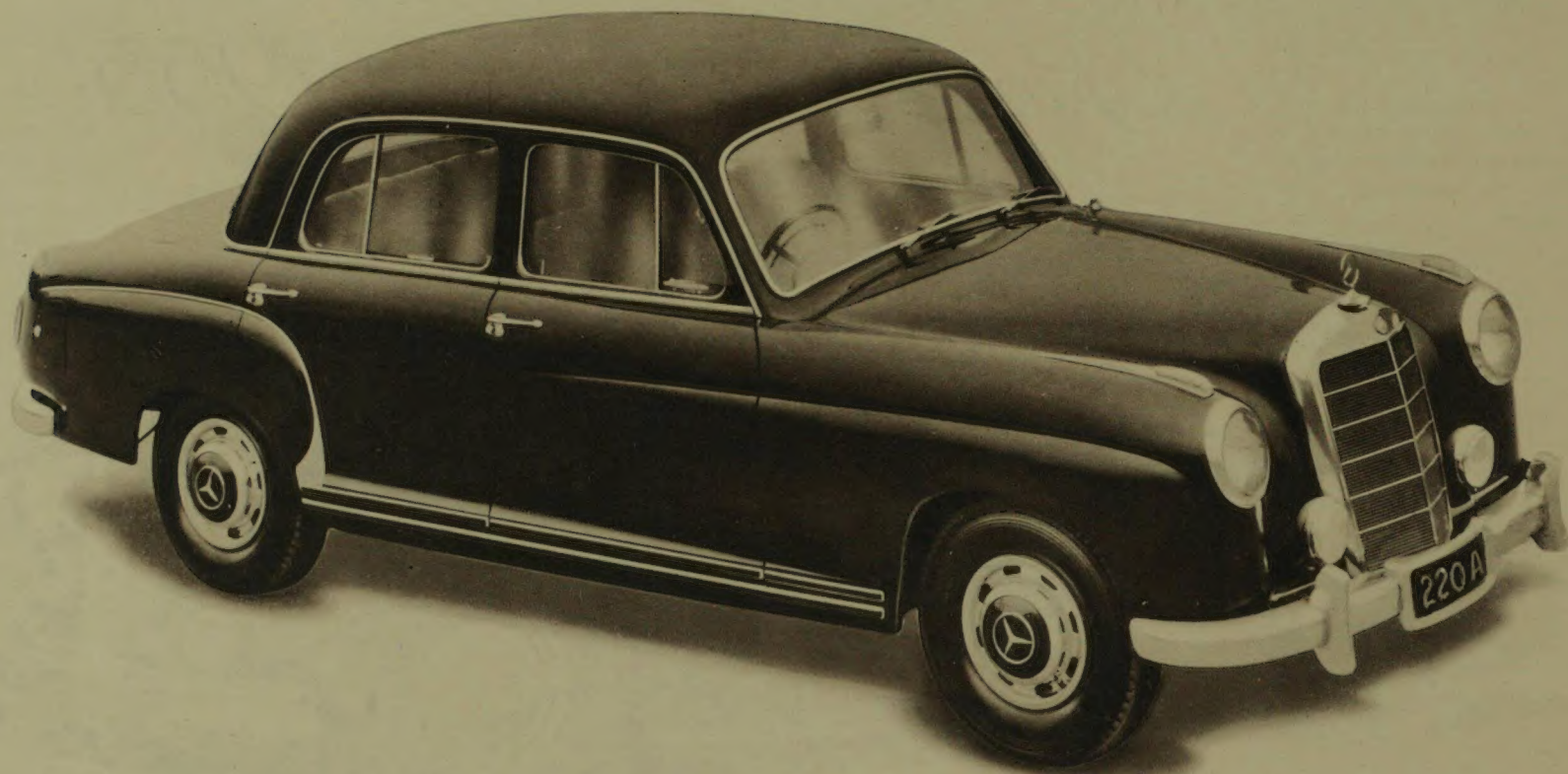
XK 140 DROP-HEAD 2-SEATER COUPE  
with 2 additional seats for children





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# MERCEDES-BENZ



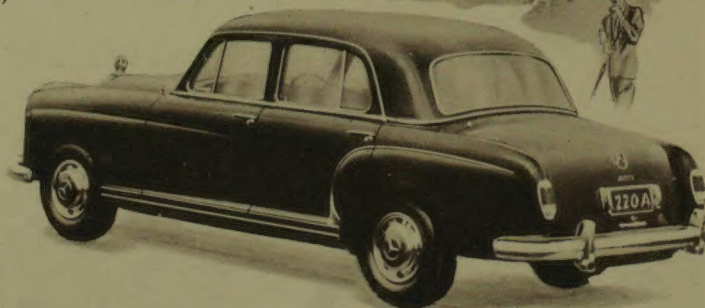
TYPE 220<sub>a</sub>

*The World's finest combination of*  
**QUALITY AND HIGH PERFORMANCE**

The world-renowned Mercedes-Benz Star is the symbol of quality. At the Motor Show there is a wonderful range of Mercedes-Benz models—the newly-designed Type 220a with its improved acceleration and luxurious accommodation; the popular Type 180; the new Type 300b saloon—its output of 136 b.h.p. giving supreme comfort and still greater performance; and the new sports car Type 300SL with petrol injection—the fastest car of its kind in the world.



*Full information on all Mercedes-Benz models may be obtained at Stand 115, Motor Show, Earls Court.*



*Name and address of your nearest distributor available from :-  
 Sole Concessionaires in the United Kingdom :*

**MERCEDES-BENZ (GREAT BRITAIN) LTD., 58, CAMBERWELL NEW ROAD, LONDON, S.E.5**

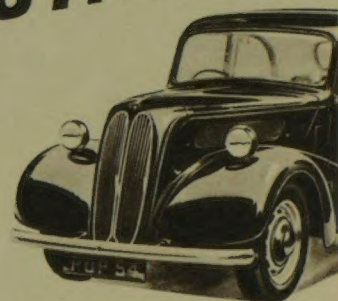


A RANGE TO MEET

at the **FORD STAND**

**POPULAR**

*World's best Motoring Value*



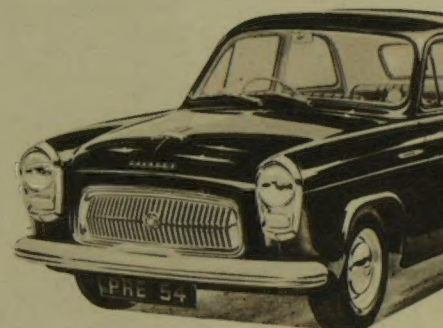
**ANGLIA**

*The family car that wins Rallies*



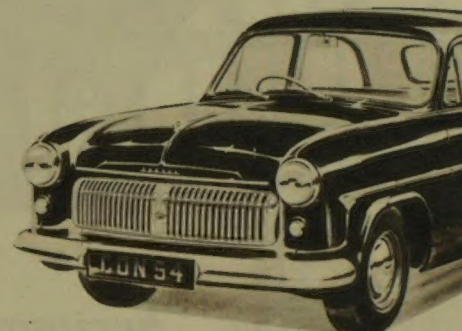
**PREFECT**

*Four-door light car leader*



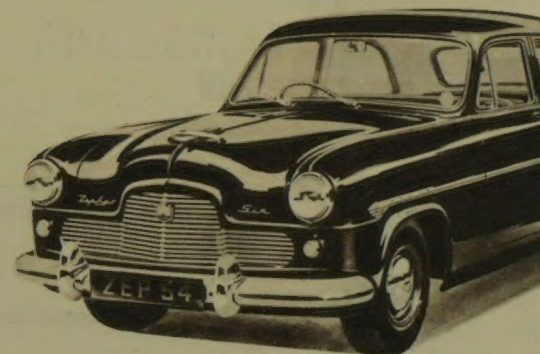
**CONSUL**

*The car for every occasion*



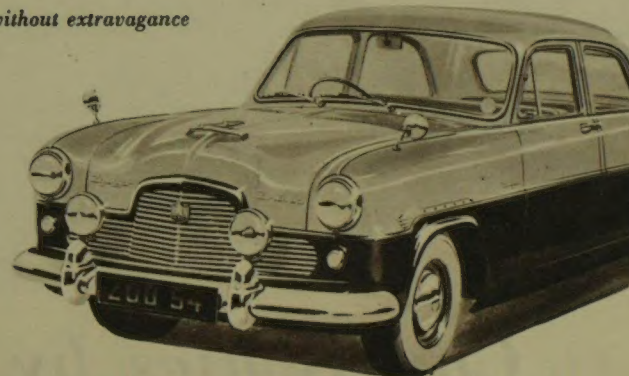
**ZEPHYR-6**

*World-renowned  
for performance*



**ZODIAC**

*Luxury without extravagance*



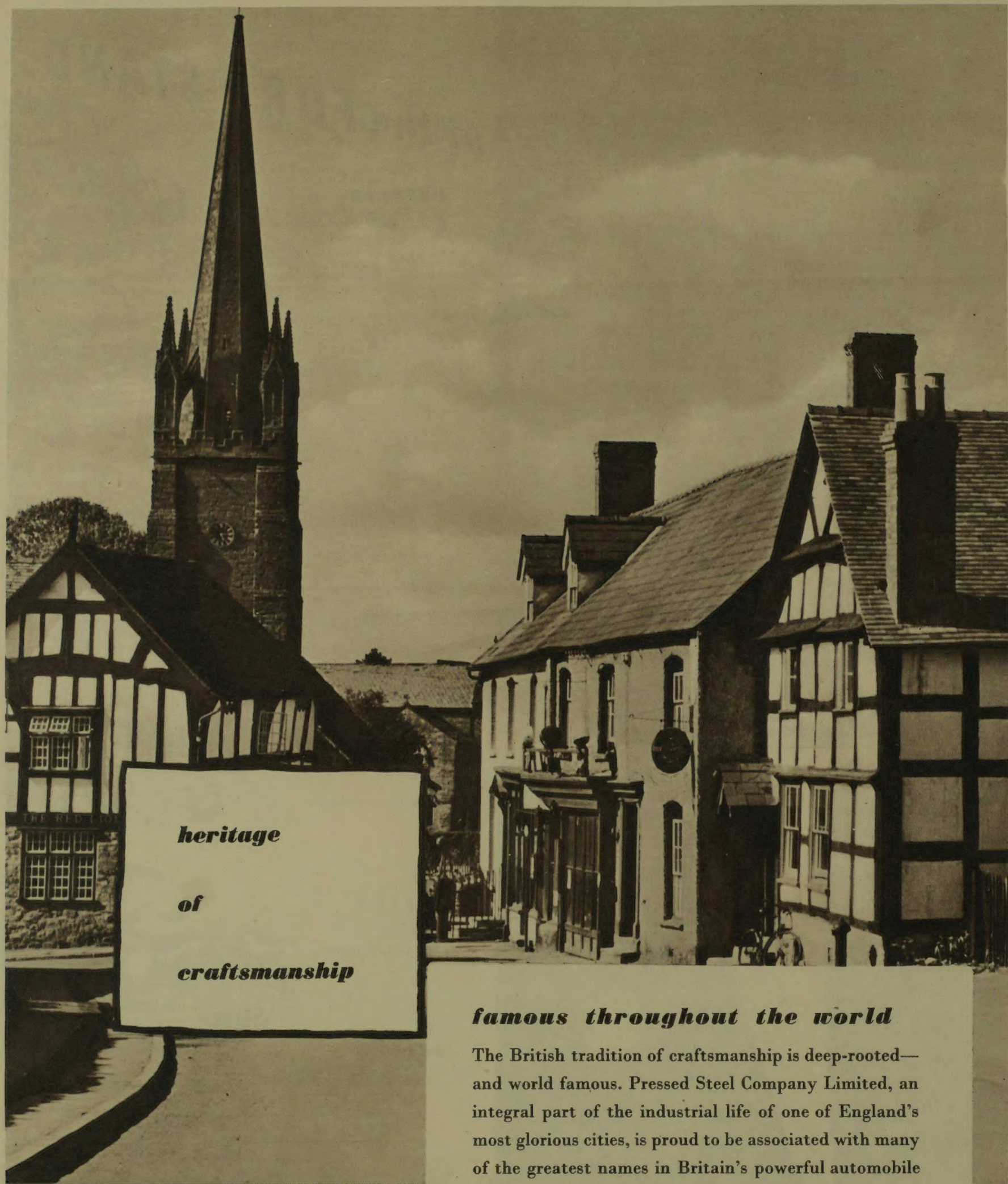
**Ford '5-Star' motoring**

**— the best at lowest cost**

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FORD MOTOR COMPANY LIMITED · DAGENHAM





Weobley, Herefordshire

*heritage  
of  
craftsmanship*

***famous throughout the world***

The British tradition of craftsmanship is deep-rooted—and world famous. Pressed Steel Company Limited, an integral part of the industrial life of one of England's most glorious cities, is proud to be associated with many of the greatest names in Britain's powerful automobile industry including Austin, Daimler, Hillman, Humber, Jaguar, Morris, Morris Commercial, M.G., Riley, Rover, Singer, Wolseley.

***Car Bodies by***

**PRESSED STEEL COMPANY LIMITED**

**COWLEY · OXFORD**

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*Manufacturers also of Prestcold Refrigeration Equipment, Steel Railway Wagons, Agricultural Implements and Pressings of all kinds*

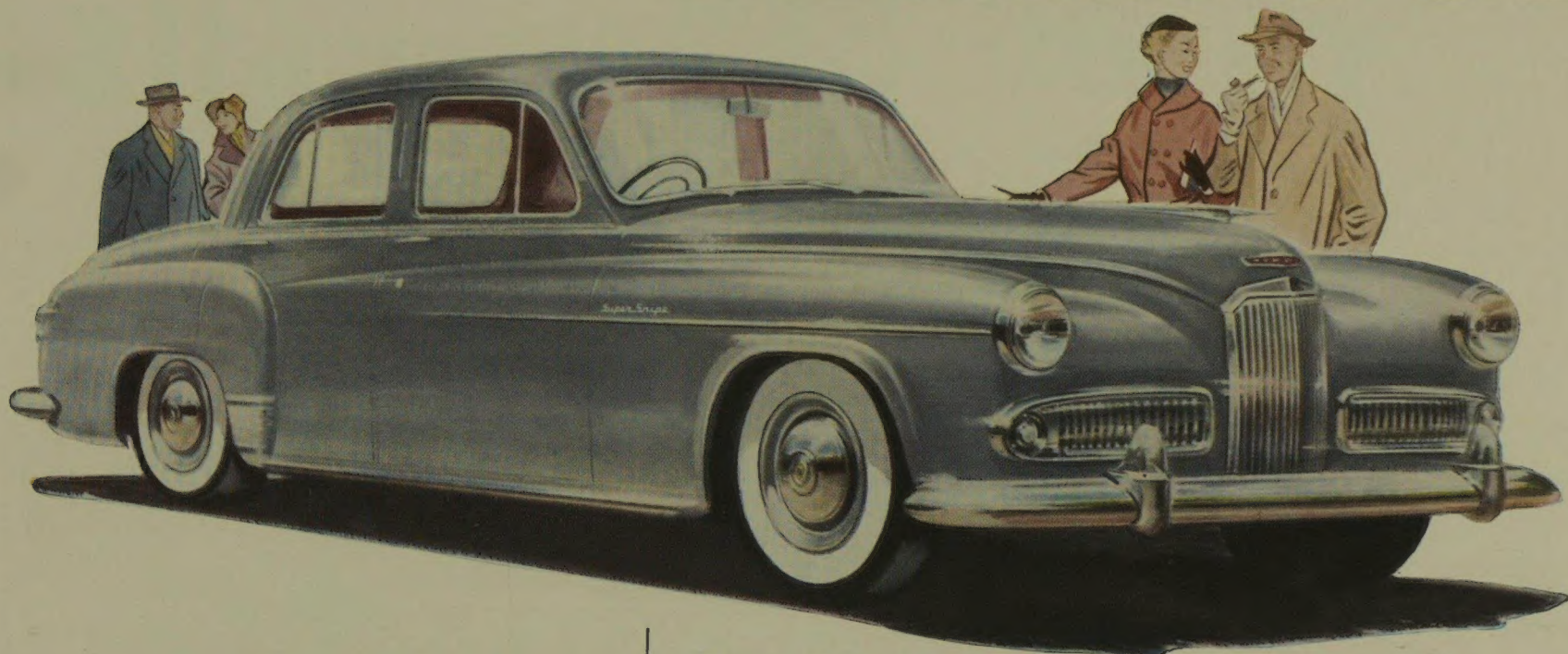
**STAND  
109**

**INTERNATIONAL MOTOR  
SHOW, EARLS COURT**



For high-powered luxury—buy

# Humber



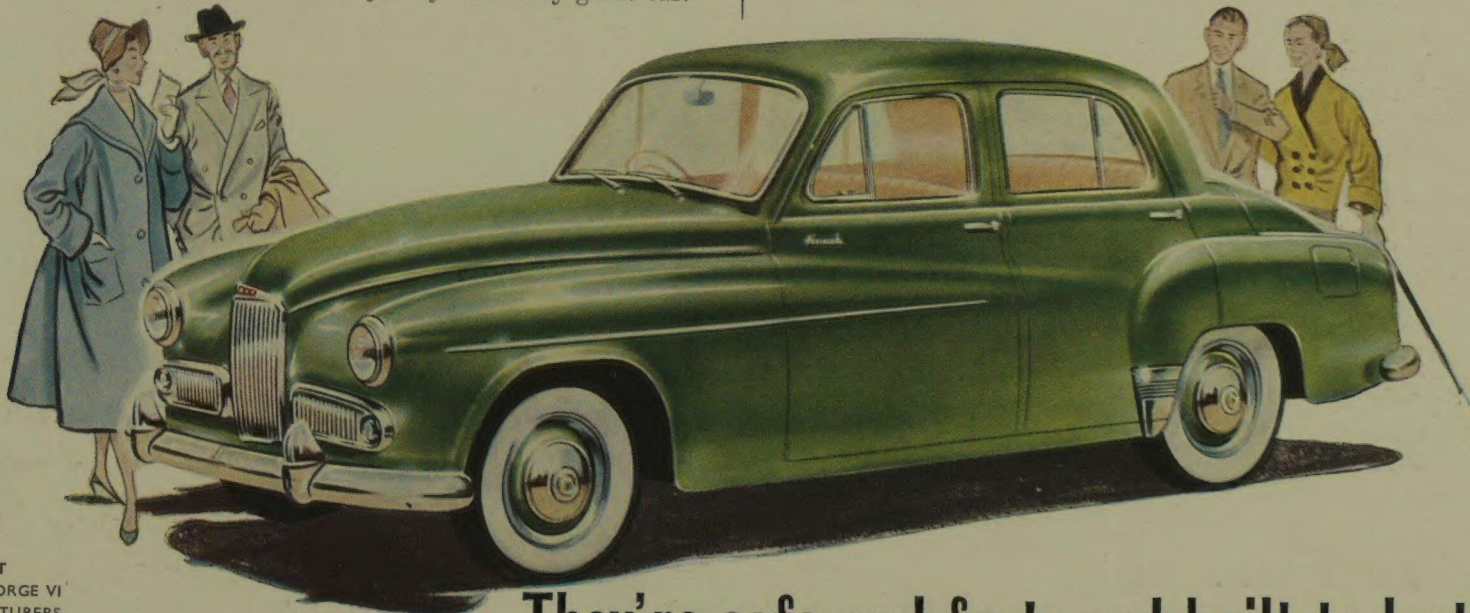
HUMBER *Super Snipe*

The most elegant of high performance cars bringing you the last word in motoring luxury. Foam soft seating, rich walnut fittings, innumerable refinements . . . all this and the famous Blue Riband engine giving exciting acceleration, effortless high speeds and a big margin for safety. Craftsman-built from bumper to bumper, the Super Snipe will give years of sustained performance and reliability.

## Elegance, comfort and high performance at reasonable cost

With 20% more power, the new O.H.V. Hawk sweeps you way out ahead at over 80 miles an hour! Braking area increased by 40% for added safety, running is velvet-smooth. Yet cost is no higher than before. You will revel in the spacious deep-seated comfort of the Hawk . . . its fluent lines . . . its new impeccable styling. Here is all the luxury, comfort and built-in quality of a truly great car.

NEW O.H.V. HUMBER *Hawk*



BY APPOINTMENT  
TO THE LATE KING GEORGE VI  
MOTOR CAR MANUFACTURERS  
HUMBER LTD.

They're safe and fast—and built to last!\*

\* See them at Earls Court - Stand No. 158

Humber Hawk now available with OVERDRIVE (as an extra) for petrol economy and still better performance.

White-wall tyres available as an extra.

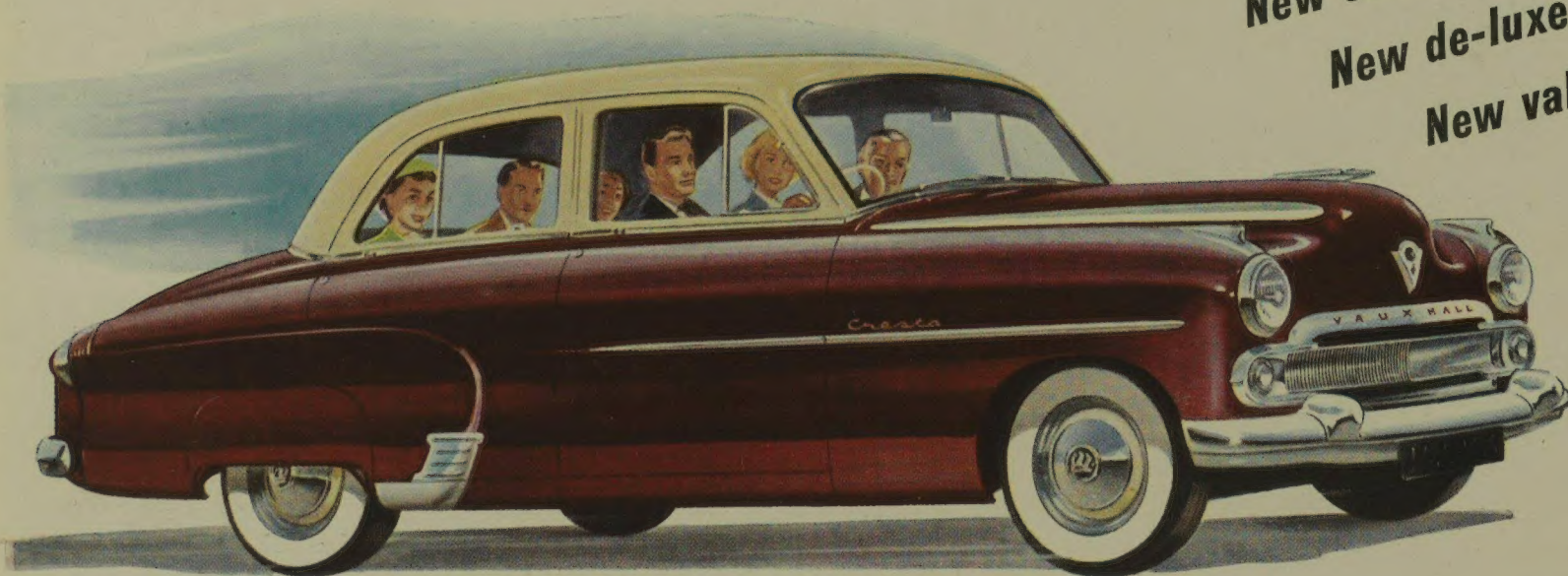
PRODUCTS OF THE ROOTES GROUP

HUMBER LTD. COVENTRY: LONDON SHOWROOMS & EXPORT DIVISION: ROOTES LTD., DEVONSHIRE HOUSE, PICCADILLY, W.1



# Now! Three brilliant New Vauxhalls!

New styling  
New colour schemes  
New de-luxe interior  
New value



## The sparkling new Cresta

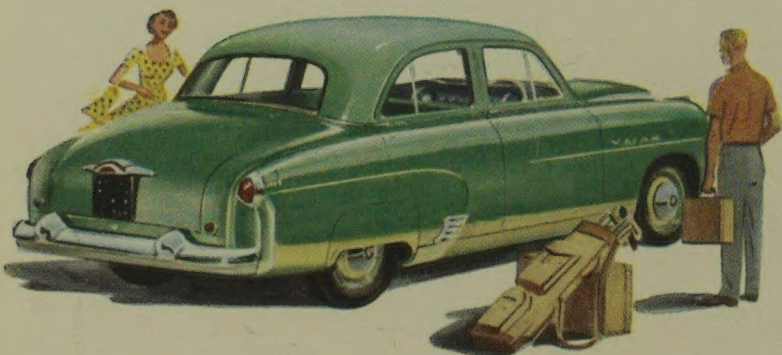
The new Vauxhall luxury model. All the verve and outstanding mechanical features of the 6-cylinder Velox, plus the added richness of luxury styling and luxury appointments. Compression ratios as for Velox. Choice of *eleven* attractive exterior colours, including four special two-colour options. Two-tone leather upholstery. Heater, electric clock, cigarette lighter, coat hangers, rim embellishers, white wall tyres, and over a dozen other "accessories" included in standard equipment.

Price £595 plus £249 . 0 . 10. P.T.

The new Vauxhalls are lovelier to look at; more delightful to drive; better than ever in performance and comfort and value.

See them at your Vauxhall dealers, and at the Show. Judge for yourself the new styling, inside and out, the new instrument panel, the new ventilating system, the radiant new colours. Make a special point of inspecting the CRESTA, the luxurious, superbly-appointed new-comer to the range.

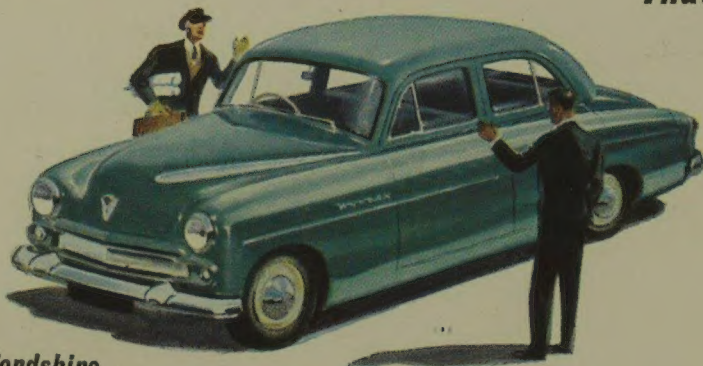
All three Vauxhalls are spacious 5/6 seaters with big, sensibly-shaped luggage boots. All have long-life "square" engines. All have new chrome-plated piston rings to reduce bore wear, new shock-proof steering, flashing direction indicators and many other new features. All have that outstanding flexibility and economy which denote Vauxhall engineering leadership. Vauxhall dealers are showing the new models NOW. Ask *your* dealer about them.



## THE 6-CYLINDER VELOX

Outstanding performance with unusually good economy. Famous 2½ litre "square" engine available with optional high compression ratio (7.3 to 1). Choice of seven attractive exterior colours. Maximum speed over 80 m.p.h. Cruising speed over 60. Exceptional top gear performance.

Price £535 plus £224 . 0 . 10. P.T.



## Spacious... Powerful... Economical

### That's Vauxhall Value

## THE 4-CYLINDER WYVERN

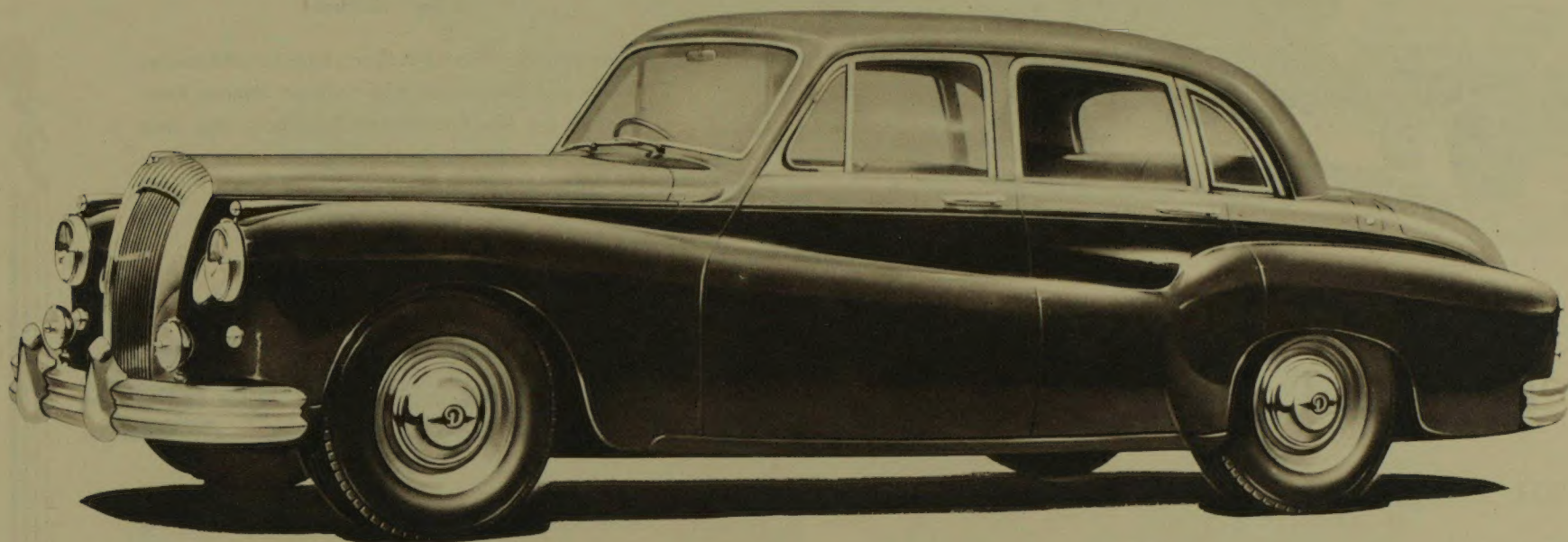
Outstanding economy with unusually good performance. 1½ litre "square" engine now available with optional high compression ratio (7.3 to 1). Choice of five attractive exterior colours. Turning circle 38 ft. Length 14 ft. 4 in. Maximum speed over 70 m.p.h.

Price £495 plus £207 . 7 . 6. P.T.



# DAIMLER CARS TO SEE AT THE MOTOR SHOW

## *the new* **REGENCY** *Mk II*



### THE SWIFT IMMACULATE CAR FOR MEN OF AFFAIRS

On the Daimler Stand at Earls Court is the magnificent new Regency Mk II—a new *big* Daimler. Spacious and dignified yet manoeuvrable and fast, the Regency provides for five adults an extremely high standard of comfort. Every detail of engine, body and chassis design combines with fluid flywheel transmission to provide a quality of motoring that is incomparable.

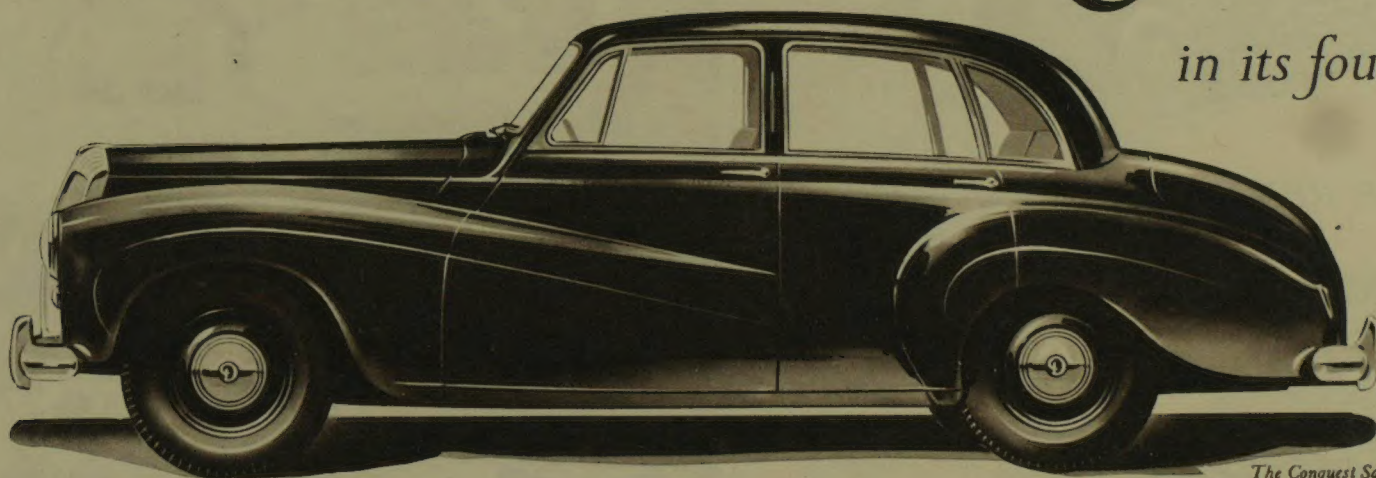
The Regency is available with a 3½ or 4½ litre engine. The 3½ litre gives a cruising speed of over 70 with a top speed of over 80 mph. The corresponding figures for the 4½ litre are 80 and 90 mph.

The price of the 3½ litre model is no more than £2324. 9. 2 inclusive. See also, on the Daimler Stand, the New 4½ litre Sportsman Saloon (also on Mulliner's Stand) and the New Daimler 'Regina' 7-seater Limousine.

The Regency Mk II has the new Dunlop Tubeless Tyres fitted as standard equipment.

## *the brilliant* **CONQUEST**

*in its four versions*



*The Conquest Saloon*

### TRADITIONAL DAIMLER DIGNITY PLUS SENSATIONAL PERFORMANCE

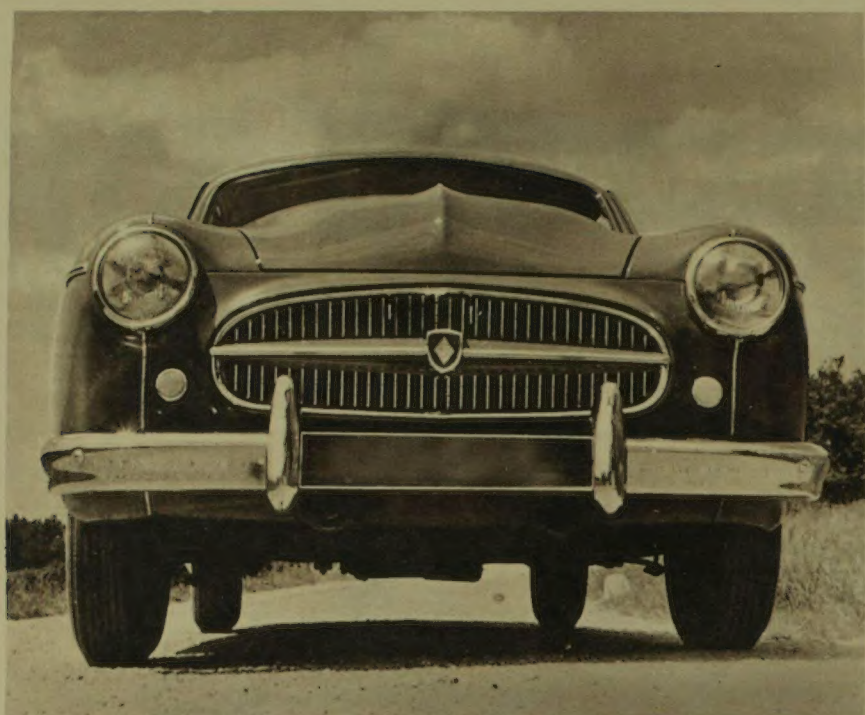
Here is your finest opportunity to see the entire Daimler Conquest range—four cars which represent an outstanding achievement in motoring design, the successful marriage of Daimler dignity with a sensational brilliance of performance.

See the Conquest Saloon—the first car to ally dash to dignity for the medium price of £1066 plus £445. 5. 10 p/t. The 100 bhp

'Conquest Century'—with greater speed, bigger brakes and many refinements for £1172 plus £489. 9. 2 p/t. The Coupé, a fast touring convertible with power-operated drophead—£1225 plus £511. 10. 10 p/t. (On Car Bodies Stand). A new version of the Roadster with hard top will also be exhibited on Car Bodies Stand. Daimler fluid transmission is, of course, a feature of all these models.

THE DAIMLER COMPANY LIMITED, RADFORD WORKS, COVENTRY





*Here comes the 1955*  
**RENAULT *Frégate***

WITH INCREASED ENGINE PERFORMANCE

**COMFORT** Definitely a Six-Seater, with arm rests — heater air — conditioner — windscreen washer — small turning circle.

**ROAD HOLDING** Excellent, thanks to independent four wheel suspension — telescopic shock absorbers — first class braking.

**ECONOMY** 28 to 30 m.p.g. — removable cylinder liners — overdrive.

**SPEED** Engine improvements, including increased compression ratio, give 85 m.p.h. with the same low petrol consumption.

SEE THE FRÉGATE  
AT THE MOTOR SHOW  
STAND No. 130



... ALSO THE RENAULT 750 with the world-wide reputation, both in competition and every day use.



- The roomiest in the baby range.
- The most economical (50 m.p.g. — removable cylinder liners).
- The most comfortable (independent four wheel suspension — telescopic shock absorbers).

These two models between them have the lion's share of a production figure of well over 2,000,000 vehicles.

# RENAULT

Established in Great Britain since 1899.

Distributors throughout the United Kingdom.

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## JACK OLDING & CO.

(MOTORS) LTD

OFFICIAL RETAILERS  
ROLLS-ROYCE & BENTLEY CARS

offer from their selection of  
**FREESTONE & WEBB**  
HIGH CLASS COACH WORK  
now under construction

Special Four-Door Six-Light Sports Saloon on the Bentley Chassis with Continental type Radiator, Steering Rack, Bumpers and Hot Air Demister Equipment. High Axle Ratio, with special calibrated speedometer to suit reading 120 M.P.H. and Automatic Gearbox.

SPECIFICATIONS & DRAWINGS AVAILABLE FROM  
AUDLEY HOUSE, NORTH AUDLEY STREET, MAYFAIR, W.1  
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KENSINGTON SHOWROOMS AND SERVICE WORKS  
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K/20. 100



Queen of Scots

## HIGHLAND QUEEN

SCOTCH WHISKY

Established 1893

MACDONALD & MUIR LTD. DISTILLERS LEITH SCOTLAND





**STAND 145, EARLS COURT**

INTERNATIONAL MOTOR SHOW OCTOBER 20th TO 30th

*The Standard Motor Co. Ltd., Coventry, England. London Showrooms: 15-17 Berkeley Sq., W.1. Tel: Gro 8181*

STANDARD CARS • TRIUMPH CARS • STANDARD COMMERCIAL VEHICLES • FERGUSON TRACTORS





"You asked for Benson & Hedges cigarettes, Sir"

*Benson & Hedges are proud to announce that their cigarettes are available on every route served by the following famous airways; proud too, that in many instances these cigarettes are the most widely favoured of any.*

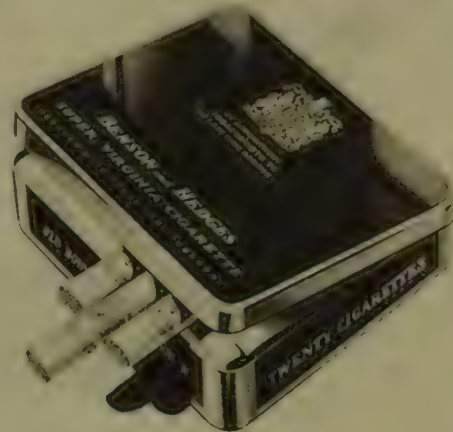
BRITISH EUROPEAN AIRWAYS  
BRITISH OVERSEAS AIRWAYS CORPORATION  
SCANDINAVIAN AIRLINES SYSTEM  
QANTAS EMPIRE AIRWAYS • AIR CEYLON  
EL-AL ISRAEL AIRLINES • AER LINGUS  
AUSTRALIAN NATIONAL AIRWAYS  
CYPRUS AIRWAYS • MALAYAN AIRWAYS  
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PAN AMERICAN AIRWAYS • AIR FRANCE  
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BRITISH WEST INDIAN AIRWAYS.  
TRANSPORTES AEREOS PORTUGUESES  
CENTRAL AFRICAN AIRWAYS

In your journey by air, you may observe how certainly the great comfort and luxury provided by the world's most famous airways is aptly accompanied by **BENSON and HEDGES** cigarettes—so very carefully made from the finest of fine tobaccos.



BENSON & HEDGES LTD  
BY APPOINTMENT  
TOBACCONISTS TO  
THE LATE KING GEORGE VI

*When only the best will do*



BENSON & HEDGES LTD • OLD BOND STREET • LONDON • W

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*By Appointment to the late King George VI. Manufacturers of Land-Rovers. The Rover Co. Ltd.*



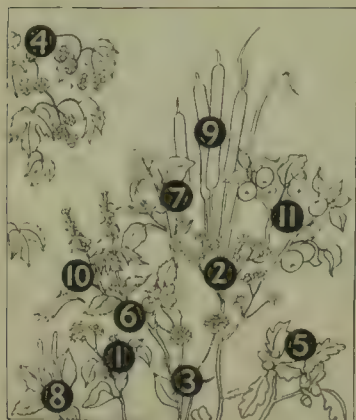
*One of Britain's Fine Cars*

THE ROVER COMPANY LIMITED • SOLIHULL, BIRMINGHAM also DEVONSHIRE HOUSE • LONDON



## SHELLGUIDE to OCTOBER lanes

Arranged and painted by Edith and Rowland Hilder



LAST to blossom in the year (1) *Ivy* attracts bees, wasps and flies in the October sun. Look on heavy soils for (2) *Sneezewort* with larger, fewer flowers than its familiar cousin *Yarrow*, and for (3) *Devil's Bit*, which has roots bitten short and blunt by the Devil, jealous of its virtue. *Wild Hops* (4) go dry on the hedges, (5) *Acorns* turn brown; nuts fall from the (6) *Hazels*, known in many counties as *Filbeards*—i.e. filberts, from St Philibert of Jumièges in Normandy, who died in 684. Hooked burs of the (7) *Burdock* catch at clothes for their distribution. Stems and leaves of (8) *Greater Plantain* are tough and coarse in the grass. Seeds of this plant went accidentally to America in the 17th century, the Indians calling it *English Man's Foot*, as though produced by their treading. *Reedmace* (9) mistakenly called *Bulrush* stands velvety in the pond; and (10) *Mugwort*, leaves green above, silver below, looks dusty along the roads, a magic plant from Europe to China, and one often carved on church bosses in the Middle Ages. The pretty but sour-tasting (11) *Crab-apple*, called *Scrab* or *Scroggs* in the North, makes unexpectedly sweet jelly.

You can be sure of



THE KEY TO THE  
COUNTRYSIDE



# THE ILLUSTRATED LONDON NEWS

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SATURDAY, OCTOBER 23, 1954.



**WELCOMED TO LONDON BY HER MAJESTY: HIS IMPERIAL MAJESTY THE EMPEROR OF ETHIOPIA WITH THE QUEEN AT VICTORIA STATION SHORTLY AFTER HIS ARRIVAL. ON THE LEFT IS THE DUKE OF EDINBURGH.**

When the train bearing the Emperor of Ethiopia on his State visit to Great Britain drew into Victoria Station at 3 p.m. on October 14, her Majesty the Queen was waiting on the platform to welcome him to her capital. With the Queen was the Duke of Edinburgh, Queen Elizabeth the Queen Mother, Princess Margaret, the Princess Royal and the Duchess of Gloucester. Distinguished statesmen, headed by Sir Winston Churchill, diplomats, heads of the armed forces, and the

civic leaders of Westminster, the City of London and the County of London, were introduced to the Emperor by the Queen. The Duke of Harar, wearing military uniform like his father, was also welcomed by the Queen and presented to members of the Royal family. The Emperor of Ethiopia, Haile Selassie I., is paying his first visit to Britain since the five years which he spent in exile here from 1935 to 1940, after Mussolini's conquest of his country.

*Postage—Inland, 2½d.; Canada, 1½d.; Elsewhere Abroad, 3½d.*





By ARTHUR BRYANT.

THE other day Lord Beaverbrook addressed a deeply moving message to the readers of his newspapers: "I am leaving," he wrote, "for Canada and the West Indies, where I will stay for the winter. Forty years ago I came in high hope and with great enthusiasm to help in the work for a United Empire. I go in gloom and sorrow. The Empire is now being liquidated and the British people don't care. Many are interested only in football pools. I have always advocated emigration. To Canada and Australia and the Dominions. There was no substantial emigration. Now we have emigration, and on such a scale. For Mr. Eden is sending to European countries 120,000 young men of Britain. That is disastrous and disgraceful emigration." \* Lord Beaverbrook's obvious sincerity takes all offence out of his sad and bitter words. It is easy to disagree with him, to dislike or ridicule his political and journalistic methods. Yet throughout his public career he has stood consistently for one great and noble ideal, the strengthening of the bonds, especially the economic bonds, of the world-wide brotherhood we call British Commonwealth. Never for one moment has he faltered in his championship of that ideal—the faith of Cecil Rhodes and Joseph Chamberlain and of his own youth. He has lived to see this country persistently turn away from it and pursue other, and all too frequently, disastrous ends. No one in the first political rank, except that great-hearted loyalist, Mr. L. S. Amery, has shown anything like the same consistency in the service of this neglected but splendid cause.

Yet, though I have always felt that the neglect by the rulers and people of this country of their imperial heritage was a tragic political blunder—one that has already all but cost us our national existence once and may well do so again—I believe that Lord Beaverbrook's despair over Mr. Eden's conditional pledge to Europe and France is mistaken. He is right, and profoundly right, to lament the ignoble folly that simultaneously keeps fifty millions in this overcrowded and now dreadfully vulnerable island and grudges any migration of part of its swollen population to the other parts of the Commonwealth which, though many times greater than the United Kingdom in extent and resources, has less than half its population. The argument that we cannot afford migration, because the young and vigorous would go, leaving an ageing, inert and helpless population to struggle vainly to maintain our place in the world, seems to me a denial of our whole history, or at any rate of everything that matters in it. All our finest moments have been when we have overcome the sluggish and complacent inertia which is the besetting sin of the Anglo-Saxon, taken our courage in both hands, and "chanced our arm." A neglected and overgrown woodland does not necessarily deteriorate when its owner thins it, even if he removes many of its finer trees to give the others light and a chance to grow. Our congested cities are full of men and women who would be better citizens, and particularly of children who would grow up better citizens, if they were given more breathing and elbow space. Because of that congestion, and the mental inertia and blindness to our destiny that has caused it, we are suffering as a nation from a kind of spiritual T.B. Because there are far too many of us on the ground, there is far too little liberty, far too little initiative, far too little opportunity for our people. It is not only those who would find new homes in Canada, Australia and Africa who would discover wider horizons by migration. Those who stayed behind would do so too. At present we seem to me to be falling over ourselves in this little island because there are so many of us in it. Either we have to live in a slum, as our fathers did, or to concrete over, as we are doing, ever more of our countryside and agricultural acreage to provide houses, roads and factories for our ever-rising population. Either we have to endure social anarchy or submit to being planned, regulated and bullied at every stage of our lives from the cradle to the grave. The bottle-neck, the queue, the waiting-list have become the inescapable background of our lives. Yet the vast lands of opportunity our forbears won for us are still under-populated and under-developed. Their future, in a world of rapidly increasing population and fanatically aggressive totalitarian States, depends on their finding, and finding quickly, more men and women to inhabit them and harness their natural resources. Unable to obtain them

from this country, they are now having to seek them from others. It is the greatest wasted opportunity in British history. In another generation we shall realise it—and it will then be too late.

Yet, though on this score Lord Beaverbrook's *cri de cœur* seems wholly justified and based on a true perception of our history and destiny, I feel—though his guess is as good as mine—that he is wrong in condemning Sir Winston Churchill's and Mr. Eden's brave and generous gesture to Europe. It is natural that he should see this as part of the betrayal against which he has fought so long and persistently. Yet, as I see it, it has nothing to do with it. The decision to stand by and help regenerate Europe would have been just as possible and just as right had the great opportunity, for which Lord Beaverbrook has been crusading all his life, been taken fifty years ago when Joseph Chamberlain saw his vision and staked his career on it. Indeed, it would have been even more possible and even more right. The reasons for

this lie deep in our history. The British people—and this is as true of the British Nations of the Commonwealth as of Britain itself—did not spring ready made out of the ocean, as our anthem, "Rule Britannia," implies, even if our isle itself did. They came from Europe. So did their ideals. Our history till the end of the thirteenth century is the story of how a succession, first of peoples, then of ideas, flowed into these islands from across the sea and then, unable to travel further, became blended. Britain grew as a microcosm of Europe. And because she was surrounded by sea and free from invasion, her people were able in the centuries that followed to make in their polity a fuller and more effective use than their less happily circumstanced neighbours of the two great ideals that they had inherited from Europe—Christianity and the belief in freedom. She became a parliamentary nation, with institutions that mirrored, however imperfectly, a practical belief in the two great Christian virtues of justice and compassion. Yet until the end of the sixteenth century we developed these institutions in isolation. Then, after a sterile attempt to impose our rule on western Europe by force, we discovered our destiny. We found it on the stormy oceans that surround our island and in the lands of opportunity and destiny that lay beyond them. We founded the United States and we founded the British Empire. And we founded them out of the ideals and institutions which we ourselves had derived from Europe; we could not do otherwise, for they were our own. And though, in a sense, following the great European religious schism of the sixteenth century—its climax of a long decay in Christian unity—we turned our backs on Europe, and though the English-speaking nations overseas were free, thanks to our naval power, to grow to maturity in isolation, we were never able to separate ourselves wholly from Europe's concerns. Three times—against Philip of Spain, against Louis XIV., against Napoleon—we staked everything to prevent Europe from becoming a totalitarian dictatorship. When in the present century we twice did so again, the young English-speaking nations we had founded beyond the

oceans, responding to the same instinct, threw in their lot with us. The liberties of our common parent, Europe—of what our forbears called Christendom—are, rightly considered, as much our concern as our own. This time, thanks to Anthony Eden and Harry Truman before him, we and our American kinsmen have not waited for war itself to rally Europe. By that action it may prove that, at the eleventh hour, a new birth has been given to western civilisation.

Yet the vision of Raleigh, of Chatham, of Burke, of Rhodes, of Chamberlain, remains. Lord Beaverbrook was right in the first part of his tragic valediction. We have to save Europe, but we have also to complete the structure of the still uncompleted Commonwealth that our forbears founded on the seas. The two tasks are not incompatible; the performance of the one may, indeed, as in war, help to inspire the performance of the other. "The moment has come for a fresh impulse," declared Mr. Butler on the morrow of his colleague's great diplomatic achievement and in words taken from one of Lord Beaverbrook's own newspapers, "for a new boldness and a resolve to build policy, not on what foreign countries may choose to do but on what the Empire, properly developed, can accomplish for her peoples." I believe this to be true, and that presently, under new and younger leaders, those of us who share Lord Beaverbrook's vision may live to see it made a reality.

#### THE STATE VISIT OF THE EMPEROR OF ETHIOPIA.



SETTING FOOT ON ENGLISH SOIL AGAIN: HIS IMPERIAL MAJESTY THE EMPEROR OF ETHIOPIA COMING ASHORE AT PORTSMOUTH, FROM THE CRUISER GAMBIA, FOLLOWED BY H.R.H. THE DUKE OF GLOUCESTER.

The Emperor of Ethiopia landed at Portsmouth at 12.35 p.m. on October 14, accompanied by his second son, the Duke of Harar. They had travelled from Malta in the cruiser *Gambia* and were welcomed at Portsmouth by the Duke of Gloucester on behalf of the Queen. The Emperor inspected a guard of honour from H.M.S. *Victory*, the naval barracks, and then drove to Portsmouth Guildhall, where he was received on the steps of the bomb-damaged building by the Lord Mayor, who presented an address of welcome. Shortly before 1 p.m. the Emperor and his suite, accompanied by the Duke of Gloucester, joined a special Royal train in which they travelled to London.





A BIRD WHICH MAKES ITS NEST BY SEWING TOGETHER LARGE SHRUB LEAVES WITH VEGETABLE FIBRE AND EVEN "KNOTS"  
THE THREAD: THE LONGTAILED TAILOR-BIRD OF MALAYA, WITH ITS CLEVERLY CONSTRUCTED NEST.

This photograph of the Longtailed Tailor-Bird of Malaya (*Orthotomus sutorius maculicollis*) was taken by Mr. Loke Wan Tho, of Singapore, whose remarkable bird studies are already well known to our readers. The Tailor-Bird cleverly constructs its nest by sewing together the large leaves of a shrub so as to form a pocket in which the nest is then built. Using its long-pointed bill as a needle,

the bird draws cotton or vegetable fibre through holes which it has made in the leaf, it then "knots" the fibre to prevent its withdrawal. The bird, which is about the size of the English robin, is olive-green above and whitish below, with a rust-coloured crown. The sexes are alike, but in the breeding season the male grows the elongated central tail-feathers which can be clearly seen in this photograph.





THE THRILLING FINISH OF ONE OF THE MOST EXCITING RACES EVER SEEN ON A BRITISH TRACK: CHRISTOPHER CHATAWAY DEFEATING V. KUTZ, OF RUSSIA, IN THE 5000 METRES AND SETTING UP A NEW WORLD RECORD.

The athletics match at White City, London, on October 13, resulted in an overwhelming victory for Moscow, who defeated London by 103 points to 57; the Soviet women defeating London by 56 points to 32. But despite this great victory for the Russian team, the match will long be recalled with pride in Britain on account of the great race for the 5000 metres, the outstanding event of the evening, in which Christopher Chataway, the twenty-five-year-old former Oxford Blue, beat V. Kutz, of Russia, by one-fifth of a second, and at the same time beat Kutz's world record by five seconds. From the start the race was a magnificent one, the pace was killing and in the last laps the tension was almost unbearable as Chataway, who had stuck to the heels of Kutz throughout,

produced a final burst of speed and overhauled the great Soviet runner in the last few yards, breasting the tape a stride or so in front of his rival. It was little wonder that the 45,000 people in the stadium cheered Chataway to the echo, and their excitement was shared by millions who watched the race on television. Chataway's time of 13 mins. 51.6 secs. beat the world record by 5 secs., and Kutz, only 2 ft. behind, was given a time of 13 mins. 51.8 secs., which beat the world record he set up at Berne. Other notable achievements of the meeting were the 440 yards hurdles, won by V. Lituyev, of Russia, in the world record time of 51.3 secs., and the victory of K. Norris, of London, in the 10,000 metres, his time of 29 mins. 35.4 secs. being the fastest ever done in this country.



# THE MAGNIFICENT INTACT VASES OF A TRULY UNIQUE DISCOVERY: THE UNDERGROUND SHRINE OF PÆSTUM, UNTOUCHED FOR 2500 YEARS.

By PROFESSOR P. CLAUDIO SESTIERI, Superintendent of Antiquities of the Provinces of Salerno and Potenza, and Director of the excavations at Pæstum.

THE results achieved on the first site of the recent excavations at Pæstum have been prodigious (*The Illustrated London News*, July 10, 1954). The remains of eleven temples have been added to those already known and renowned, the wall of a sacred precinct or *temenos* has been uncovered and the immense amount of material that has been found in the votive deposits has now made it possible to identify the deities worshipped in the temples. So that instead of using the conventional names of Basilica, Temple of Neptune and Temple of Ceres, we can now with greater accuracy use that of Heraion for the first two, and Athenaion for the third. This greater certainty has been arrived at not only from the innumerable statuettes of the goddesses and of the suppliants, but also from some inscriptions, one of which, a superb example dating from the beginning of the sixth century B.C., is inscribed on a silver disc.

Besides these, works of art of great value have been discovered, such as the large sculptures in terracotta, among which a statue of Zeus enthroned is of the greatest importance, in addition to ancient ivories, marble statues and a rich find of pottery vases, Attic and Corinthian, as well as from Pæstum.

The second site did not at first yield any particularly valuable results. The remains of Roman constructions were discovered superimposed on the older Greek ones, which on account of their bad state of preservation, and the poverty of the materials used, did not promise to lead to discoveries of any importance. But a surprise was in store. The first inkling of this was the emergence into view of a wall built of large, rectangular blocks of limestone, upon which there stood other square blocks; it was, without doubt, an authentic *temenos*, or sacred enclosure. Within the precinct one could begin to make out the top of a tiled roof (Fig. 2). Gradually, as the excavations proceeded, more and more of the roof became exposed (Fig. 7), until it was found to be 4 metres (13 ft.) in length and 3 metres (9½ ft.) wide. The top of the roof was 10 cms. (3½ ins.) below the ancient level of the enclosure, which can be determined by the base of the enclosure wall.

It was essential first to free the submerged edifice and then to find the entrance. In this way were revealed the walls of the building, made of well-cut blocks surmounted by a pediment. But soon excavation had to cease on three sides as the edifice was built into the side of the rock hollowed out for that purpose. Only on the east side, where the cut in the rock had been considerably enlarged, presumably with the object of facilitating the work of building, there came to light for the whole of its height of 2.25 m. (7 ft. 4 ins.) a wall, extremely well built with rectangular blocks, in which, however, there were no signs of even the smallest aperture. But in spite of this, a way had to be found of entering the monument so as to discover its structure and find out what was inside. The tiles of the roof, although in position, were broken and collapsing, and it was found possible to take one out. This showed that they were supported by a series of limestone slabs. It was found possible partly to remove one of these which was broken, thus forming a small aperture, which at once became the object of everybody's attention; directors, workers and spectators all strained to see what they could discern in the interior. A fragment of mirror was produced from outside, and served for the moment as a reflector to direct some sunlight into the empty darkness of the interior. In the centre could be descried some sort of bench, on which there lay some long, thin objects, which had the appearance of bones. Those who from the start supported the view that this was a tomb, maintained that these were the bones of

at least two skeletons; while those who sought a more erudite explanation of what appeared to be a departure from the normal custom (which forbade burials inside the city), tried to convince themselves and others that this was the tomb of the founder of Poseidonia. But while these discussions were going on, my attention was attracted by some objects which could just be discerned in the darkness of the interior and which appeared to be bronze vases. I thought I was able to make out the handle of one of these, shaped like a



FIG. 1. THE MAGNIFICENT ATTIC amphora OF THE BEST PERIOD OF THE BLACK-FIGURE STYLE, FOUND INTACT IN THE NEWLY-DISCOVERED UNDERGROUND TEMPLE AT PÆSTUM.

Of this piece, Professor Sestieri has written: "The amphora, a pure example of Athenian art, is very fine. Painted in the black-figure style, it depicts on one side a bacchic dance by Satyrs and Maenads (the side shown above) and on the other, the apotheosis of Heracles, who is being carried to Olympus in Athene's chariot, in the presence of the other gods. The figures are elegant, and, especially in the dancing scene, very vivacious and bear witness to the work of a great painter of the second half of the sixth century."

lion, upright on its hind-legs, and supporting its snout on the brim, as if it wanted to quench its thirst from the liquid contained in the vessel (Figs. 3 and 5). As I let myself down into the darkness of the interior by means of a ladder, I believe the emotions that I experienced were only equalled in intensity by those of the explorers of the Egyptian tombs. It was the first time for about 2500 years that any human being had penetrated the secret of the sanctuary, which had been built so as to be concealed from all mortal eyes.



FIG. 2. "WITHIN THE PRECINCT ONE COULD BEGIN TO MAKE OUT THE TOP OF A TILED ROOF": THE APPEARANCE OF THE UNDERGROUND SANCTUARY IN THE EARLY STAGE OF THE EXCAVATION. A LATER STAGE IS SHOWN IN FIG. 7. THIS SHRINE HAD NOT BEEN ENTERED FOR ABOUT 2500 YEARS.

It is impossible to do justice to the feelings which I experienced at that moment. I was to be confronted with and perhaps be able to fathom a mystery of antiquity. Gradually, as I became accustomed to the darkness of the chamber, the sight which greeted my eyes was such as to portend that this present discovery was of an importance exceeding even the most sanguine expectations. . . .

Ranged along the north and south walls were eight ancient bronze vases, six *hydriae* and two *amphorae*, all of exquisite workmanship, and in an excellent state of preservation, with their handles magnificently designed, with various figures and other ornaments on the brim and at the base, and in some cases on the shoulder. And finally, in the north-east corner there lay intact a large Attic *amphora* of pottery belonging to the best period of the black-figure style (Fig. 1), the work of one of the great Athenian masters.

But these were not the only surprises. The bronze vases, some of which still had a stopper made of cork, were full of a yellow substance, soft and sticky to the touch, and which, as a result of chemical analysis, turned out to be pure honey. Furthermore, the objects lying on the bench in the middle, formed by two pairs of blocks alongside each other, were not bones, but iron rods, broken and rusted, but perfectly recognizable, to which were attached the remnants of thin boards of wood and of a piece of netting made of metal. This turned out to be a bed, and there remained little doubt that the building must have been a tomb. This proved to be, however, something completely new, something really unique, a small subterranean temple surrounded by a sacred enclosure (this being the wall which was first discovered), built (exclusively) for a deity, and which was never to be seen by human eyes. The building was, in fact, not only without an entrance, but its roof was 3½ ins. below the ground-level of the enclosure.

On inspection, the interior bears out the same impression. The walls are covered by a thin white plaster, which is absent from the middle blocks on the east side: obviously this was the entrance, which was kept clear until the last moment while the building was being carried out and offerings were being placed within, and was then closed and sealed up from the outside, thus accounting for the blocks not being covered with plaster. The slabs forming the roof were also plastered (and there is evidence that there was originally a wooden interior roof). . . .

The area around the sanctuary, within the precinct, has been searched as far as the rock. A large number of fragments of vases has been collected. These vases are all of ancient origin, being Attic, Corinthian and Ionian, belonging to the second half of the sixth century B.C., contemporaneous with those found inside the building; some, containing inscriptions, must have been in a *bothros*, or sacrificial pit, which was destroyed in Roman times or even later.

As a result of the completion of the excavations, we have gained an accurate idea as to the purpose of the building under review. It is an example, as yet unique, of an underground temple or sanctuary, dedicated to an underworld goddess. That it is connected with a goddess is confirmed by the presence of bronze vases, *amphorae* and *hydriae*—the character of which is clearly feminine, being the vessels which women use to carry water drawn from the fountains; and also the inscriptions which have been deciphered on the fragments of pottery. These have mainly consisted of one letter: M. One has been found with a dedication to an unspecified nymph, and it is known that nymphs were generally in attendance on goddesses. Also it is very unlikely that such a collection of important and valuable offerings could have been dedicated to a minor deity. The one who was worshipped in the little temple or, rather, the one to whom the temple was dedicated, was a powerful subterranean goddess, who (like all of her kind) presided over death and resurrection and at the same time over the fertility of nature, which with the alternation of the seasons dies in winter and comes to life again in spring. This interpretation accounts for the offering of honey, which amongst the ancients conjured up the idea of nectar and ambrosia, the food of the gods. . . .

[Continued overleaf]



# THE SUPERB BRONZE VASES OF PÆSTUM, FROM AN UNTOUCHED UNDERGROUND SHRINE.



FIG. 3. THE DRINKING LION WHICH FORMS THE HANDLE OF ONE OF THE MAGNIFICENT BRONZE *HYDRIÆ* FOUND IN THE PÆSTUM UNDERGROUND SHRINE. THE LOWER HANDLES END IN HORSES' HEADS.



FIG. 4. THREE OF THE EIGHT MAGNIFICENT LARGE BRONZE VASES, ABOUT 2500 YEARS OLD, FOUND IN THE SHRINE. RIGHT AND CENTRE ARE THE TWO LION-HANDLED *HYDRIÆ*.



FIG. 5. THE BACK VIEW OF FIG. 3. THE LION'S HEAD IS BETWEEN TWO SNAKES, WHILE THE HORIZONTAL HANDLES END IN PAIRS OF HORSES' FORE-QUARTERS. THE LION STANDS ON A PALMETTE.



FIG. 6. THE OTHER LION-HANDLED *HYDRIÆ*. HERE ONLY THE HEAD IS PORTRAYED (WITH GREAT DELICACY) AND THE HANDLE RISES FROM BETWEEN FEMALE BUSTS. THE HORIZONTAL HANDLES END IN PAIRED LION-HEADS OF GREAT VIVACITY.

*Continued from page 681.*

The initial M, which can be read on the fragments of pottery in the *temenos*, is perhaps the first letter of the word *Mētēr* (i.e., mother). The mother-goddess, "par excellence" at Pæstum, the one who presided over births, ensured the fertility of the fields and at the same time promised to her own devotees eternal life after death, was Hera, the great goddess to whom belonged the famous sanctuary at the mouth of the Sele, and another no less important, recently the object of excavation in Pæstum itself. It is thus very probable, though one cannot say for certain, that the newly-discovered underground sanctuary was dedicated to the same goddess. Although they had something rather different in mind, those who maintained that it was a tomb were not entirely mistaken.

The interior of the little temple is, in fact, a reproduction on a greater scale of the sort of tombs which have in recent years been found in large numbers in the vast burial grounds of Pæstum. The offering of vases and the way they have been placed alongside the couch suggest "grave furniture." According to the mystery cults of the ancients the deities die so as to arise again. The bed must have served not only as a symbol, but as being really used by a deity as a funereal bed in her subterranean realm. This sanctuary of Pæstum, a unique monument of its kind, is therefore a source of evidence of the greatest importance for its bearing on our knowledge of the history of the religions of antiquity; and with regard to its relevance to the mystery religions is of no less value than that of the sanctuary at Eleusis. Our

*(Continued opposite.)*



## A UNIQUE UNDERGROUND SHRINE OF HERA, AND VASES WHICH RECALL THE CRATER OF VIX.



FIG. 7. "A UNIQUE MONUMENT OF ITS KIND AND A SOURCE OF EVIDENCE OF THE GREATEST IMPORTANCE": THE NEWLY DISCOVERED UNDERGROUND SHRINE OF, ALMOST CERTAINLY, HERA, AT PÆSTUM, WHICH HELD A TREASURE OF BRONZE VASES.

*Continued.*

knowledge of the history of the art of Magna Græcia has also benefited not inconsiderably from these discoveries. In fact, this is the first time that there has been found in southern Italy a collection so rich in bronze vases which surpass the usual finds by the excellence of their execution and the complexity and beauty of their ornamentation. One of the *hydriæ* has its vertical handle formed by the splendid figure of a lion, while the horizontal ones have attachments formed by the very beautiful and vivacious fore-quarters of horses (Figs. 3-5). Another, which must have been the work of the same artist, has a lion's head at the top of the vertical handle (Figs. 4 and 6); it is similar to the first one, but executed with greater accuracy, especially as regards the mane, the separate parts of which are distinguished by the skilful use of the engraving tool. In this vase the attachments of the horizontal handles are pairs of lions' fore-quarters in exactly the same manner as that of the horses on the first vase. Both, then, have the same decorations on the brim and the base. Three other *hydriæ* are similar to these, but differing slightly from each other, and are obviously the work of the same artist, who has reproduced the same motifs in his ornamentation, but is here more skilled and accurate in the use of his tools. The vertical handles of these latter are more complicated: the upper attachment is formed by two figures of crouching lions (Figs. 8-10), whose manes have been designed with a perfection which bears comparison with the best work of the Renaissance. The lower attachment has a diminutive head of a female set in a flowing palmette (Fig. 10). This is placed between two rams, also crouching, and designed with such a wealth of detail that one would not expect to find more in a work of a larger scale. The eyebrows, the mouth, the slight depression below the nose, the contrast between the cheekbone and the fleshy part of the cheek, and all the other details would seem to be impossible to reproduce in a life-like way in a work hardly more than 1 in. high. These are works of the highest order, which when compared with the other bronzes found in various parts of Magna Græcia (and now housed in foreign countries) give grounds for the belief that they are the work if not of native artists at least of Greeks in Southern Italy. Their art is still to a large extent ignored and by some obstinately discountenanced, but now, thanks to the discoveries at Pæstum and in the neighbourhood, is beginning to receive recognition. The other vases although beautiful are not as perfect as the preceding ones: they consist of a small *amphora*, the upper parts of whose handles are fashioned in the form of two clenched fists, leaving a small gap which must have been used for the purpose of threading a cord to make it easier to carry the vessel. A second *amphora* and another *hydria* both have the same ornaments and are similar in shape, which would seem to indicate that they came from the same workshop.



FIG. 8. ONE OF THE NOBLEST OF THE PÆSTUM *HYDRIÆ* AND AMONG THE FINEST WORKS OF ITS KIND OF MAGNA GRÆCIA. DETAIL OF THE HANDLE IS SHOWN IN FIG. 10.



FIG. 10. MODELLED WITH ASTONISHING DELICACY—THE FACE BEING ONLY ABOUT AN INCH HIGH. DETAIL OF THE HANDLE OF FIG. 8, WHICH RECALLS THE COLOSSAL CRATER OF VIX.



FIG. 9. TWO SIMILAR *HYDRIÆ*, WITH THE VERTICAL HANDLE ENDING IN A WOMAN'S HEAD. COMPARABLE IN ARTISTRY "WITH THE BEST WORK OF THE RENAISSANCE."



IN the issue of October 2 appeared my commentary on the French attitude to Western Germany and the prospects of finding a substitute for the defunct European Defence Community. As I looked at it I reflected upon how thoroughly an international situation might change in the normal period taken by an illustrated weekly in preparing for press. The article was full of warnings and reservations. Yet the first light which it saw was the bright sunshine of the successful London Conference. It made me look very much of a pessimist. Returning to the subject now, I am more favourably placed, because I can take into account the vote of confidence won by M. Mendès-France by the great majority of 350 to 113 votes. Ought I now to withdraw all those warnings and reservations and become a complete optimist? I do not think so. In fact, though I am not satisfied with the way that article, "The European Jig-saw Puzzle," was written, it is perhaps better balanced than if I had waited for the sunshine of the London Conference.

The French President of the Council won his ample victory with a different army from that which he led in his previous defeat. This is hardly a tribute to French politics, because he was fighting very much the same battle on both occasions, trying on the second to create the nearest approximation to that which he had failed to create on the first. But the parallel between war and politics must not be carried too far, since no victory in war could be achieved by such unenthusiastic troops as those which won this political victory. Anyhow, some of the combatants in the National Assembly, including the M.R.P., declared their neutrality and did not fight. The Socialists, who did, said, like some mercenary armies of old, that they were not sure whether they would be able to next time, and that they were taking note of the fact that, when deciding to raise the minimum wage, he had hinted that wage questions might be given further consideration later on. There could hardly be two subjects more remote from each other than French wages and German rearmament. However, such bargains are not unknown even in our own political world.

Yet in some respects the vote of confidence does represent a triumph for M. Mendès-France. One most satisfactory aspect of it from the tactical point of view is to be found, ironically, in the defection of former allies. He has got rid of his Communist supporters, whose votes count the same as those of anyone else, but who carry with them a smoky smell of the inferno. One need not take it for granted that they will never vote for him again, or that he will never need their votes, but, clearly, he would rather not find himself in association with them. This is an internal consideration. More important to France's allies is the fact that the strength of the majority, and even that of the abstentionists, is due to recognition that a German contribution to the defence of the Western World has now been accepted as a necessity by virtually all parties in France, except the Communists. There at least good progress has been made, progress which is unlikely to be lost. *Et pur se muove.*

Well, it may be that the passage of this purposely vague resolution, affirming fidelity to the North Atlantic Treaty, the desire to continue the construction of Europe, and support of the Government in continuing its negotiations and applying its policy, has cleared the air. On its face value it is an expression of approval without conditions attached, and it had been the threat of conditions which had constituted the chief anxiety of the French Government before the debate. Yes, there were no conditions in the resolution, but there were in the debate, and these are just as important, because they qualify the loyalty of those who made them, especially the Socialists, to the Government. The Socialist conception of the situation seems to have been, in brief, that the agreement made in London was simply something to serve as raw material for further negotiations. It was because Sir Winston Churchill saw this coming that he stated bluntly that Britain was not prepared to enter into further negotiations.

It would be disastrous for us to allow the main question to be reopened, though we should, of course, be willing to deal with matters which did not amount to that. With France's allies in Europe there might, indeed, be fruitful discussions, to discover how far the ruins of the political and economic features of E.D.C., dashed to destruction by the action of the French Assembly, could be restored. These concern us very much less, if at all. And it must be said that, apart

## A WINDOW ON THE WORLD. GERMANY AND THE FRENCH ASSEMBLY.

By CYRIL FALLS,

*Sometime Chichele Professor of the History of War, Oxford.*

from Mendès-France himself, who has made warm and courteous reference to the subject, the long and generous step which we took to allay French anxieties has been met with rather perfunctory gratitude by French politicians. After all, though the French have admittedly talked a lot about the solution of the problem of Western Defence and German armed sovereignty, the only nation to have *done* anything, to have made any sacrifice, up to date, is Britain, labelled as selfish, obscurantist, seizing the excuse that she is a member of the Commonwealth in order to avoid sharing the lot of European States. We have pledged ourselves to keep the better part of the fighting force of our Army and strong air forces on the Continent, subject to international control and as to their location and employment out of our own. This is bold—some who are not selfish or obscurantist think too bold.

In the early days after the end of the war in Europe and the beginning of the occupation, people used to say, truly if rather sententiously, that the war now was "for the soul of Germany." This struggle has continued ever since. The devil of the mediæval conception, trying to carry off a soul to hell, is replaced by a propagandist of Soviet Russia, whispering promises of power and the possibility of revenge lying before a united Germany. Alternatively, the pleasant picture is painted of a neutral state in the centre of Europe untroubled by the weight of war's armaments, free of taxes for armed forces, and, consequently, extremely happy and prosperous. There can be no doubt of the reality of this issue. In fact, we cannot say with certainty whether the struggle is going favourably or the reverse at the moment, or how it will finally be decided. On the whole, we may be disposed to think that it has gone fairly well so far, but folly might even so cause the world of freedom to lose it.

I have always insisted—and written here, perhaps, even unduly often—that in one form or another Germany is bound to be a Great Power again, and that her influence will be deeply felt, whether for good or ill. I believe that, even if the country were to remain divided for the next ten years and no major war were to occur in that time, Western Germany alone would become by far the greatest industrial community west of the Oder and the most powerful nation. We have already witnessed feats of reconstruction which provide evidence of imagination, energy and determination, combined with high technical and mechanical skill. If this nation is to be treated as a pariah, if her fighting capacity is to be exploited in the service of others as if her soldiers were low-grade mercenaries, resentment, bitterness, brooding are going to be the result. Certain Western statesmen have caught glimpses of this problem. Mr. Eden is one of the few who have seen it clearly and realised its full implications. We cannot put Germany in a strait-jacket and at the same time expect her to be moderate and liberal-minded.

Another factor in the situation is the change in Russian policy since the death of Stalin. It is rightly welcomed because it appears to offer at least a respite, if nothing more. Yet it encourages at the same time two twin tendencies, that of the United States to feel doubts about the determination of Europe to maintain its freedom, and that of the allies and friends of the United States in Europe to feel impatient about American pricking and prodding. Already certain reductions in the strength and length of conscript service of the forces of Western European States have taken place. At one moment, when Mr. Dulles spoke of an "agonising" reassessment of American policy, it looked as though the first of these tendencies had gained strength; if that were the case, then it is happily not so now. Another Russian tactic has been a clever presentation of the prospect of German reunion, which would have been begun nine years ago if Russia had not then prevented it. Stalin was a spur to Western European consciousness of the need for self-defence. The present Russian Government has ceased to use that sort of spur.

So, after the debates in the French National Assembly, and others such as that at Scarborough, which came between them, a greater debate, with wider issues behind it, continues still. The British Government's part in it has been outstanding, more statesmanlike, more lofty, more unselfish, than at any time since the war. It is no exaggeration to say that it has been the finest contribution. It has achieved remarkable success in repairing a deteriorated situation and in intelligent reconstruction where repair alone did not suffice. Yet these successes must still be accounted preliminaries. Not until and unless the agreement reached in London has been ratified can they be described as definitive. I have no space in which to discuss whether or not the solution now proposed is better or worse than that of E.D.C. My inclination is to say that it is in some ways inferior, but that is not the point now. In practice it may not prove markedly different.

This is the greatest international issue of to-day. Modern democracies are inclined to concentrate on domestic, bread-and-butter politics, thus handicapping their Governments in foreign affairs. We furnish no exception to the rule. Yet all that is comprised in that phrase must be deeply influenced by the manner in which this great argument is brought to an end. It overrides all other problems now, and its influence is likely to be enduring.



AWAITING A VOTE OF CONFIDENCE THE RESULT OF WHICH GAVE GENERAL APPROVAL TO THE LONDON AGREEMENTS ON GERMANY: THE FRENCH PRIME MINISTER, M. MENDÈS-FRANCE (HAND TO MOUTH, FRONT ROW), IN THE FRENCH NATIONAL ASSEMBLY.

On October 12 the French National Assembly, by 350 votes to 113, with 152 abstentions, including the M.R.P., approved a resolution, which the Government had made a matter of confidence, on the recent London agreements on Germany. The resolution affirms the Assembly's fidelity to N.A.T.O. and its wish "to continue the construction of Europe." It also expresses confidence in the Government, led by M. Mendès-France, to "continue its negotiations and apply the policy that it has set forth." Of the 113 Deputies who voted against the resolution, 100 were Communists. In his article on this page, however, Captain Falls issues a warning. "... we cannot," he writes, "be assured that the agreement which was reached in London will be ratified by the French Government."

I have said that we cannot be expected to stand fresh negotiations on principles. Yet there is a good deal to negotiate, taking the most favourable view; in fact, as I write, committees are hard at work. Matters which have been assigned to them are, in general, rated as secondary, but these often touch those which are primary and may become inextricably interlinked with them. The warning I want to give now is that we cannot regard the issue as settled because we cannot be assured that the agreement which was reached in London will be ratified by the French Government. The most doubtful factor concerns the agency for armaments' control due to be set up under the Brussels Treaty Organisation. This is a case where M. Mendès-France himself would like further negotiation. He fought to get its powers increased and has not abandoned the aim. Can such an alteration be made without pulling the whole structure of the agreement to pieces and then putting it together again with a new component? If not, it would be re-negotiation in the fullest sense, and just what Sir Winston Churchill objected to.





THE QUEEN GREETING THE EMPEROR OF ETHIOPIA IN THE PRESENCE OF MEMBERS OF THE ROYAL FAMILY AND A DISTINGUISHED GATHERING: THE SCENE AT VICTORIA STATION AS THE EMPEROR BOWED LOW AND KISSED HER MAJESTY'S HAND. THE DUKE OF HARAR (LEFT) IS ABOUT TO ALIGHT FROM THE TRAIN.



THE QUEEN GREETING THE DUKE OF HARAR: HER MAJESTY SHAKING HANDS WITH THE EMPEROR'S SON.



OUTSIDE VICTORIA STATION: THE EMPEROR, ACCOMPANIED BY THE DUKE OF EDINBURGH, INSPECTING THE GUARD OF HONOUR OF THE 3RD BATTALION, GRENADIER GUARDS.

#### THE ARRIVAL IN LONDON OF HIS IMPERIAL MAJESTY THE EMPEROR OF ETHIOPIA: SCENES AT VICTORIA STATION.

Red curtains, embroidered crowns, enormous tassels in royal blue and gold, and vases of flowers transformed the façade of Victoria Station on October 14 when the Emperor of Ethiopia, Haile Selassie I., arrived in London at the start of his State visit. On the platform, waiting to greet the Emperor and his son, the Duke of Harar, was her Majesty the Queen, with her were the Duke of Edinburgh, members of the Royal family and a distinguished gathering of statesmen, diplomats and others. Another photograph of the Emperor being greeted by the Queen appears on the frontispiece

of this issue together with a short description of the scene. After her Majesty had introduced the Emperor to the State and civic dignitaries on the platform, she invited him to inspect the guard of honour of the 3rd Battalion, Grenadier Guards. It was an impressive scene as the guard commander, Major N. Hales-Pakenham-Mahon, speaking in Amharic, reported the guard as "present and correct and ready for inspection," and the Emperor, a stately figure in full-dress uniform and plumed hat, walked along the ranks.



# IN SEARCH OF "THE GLORY THAT WAS GREECE."

"IONIA: A QUEST"; By FREYA STARK.\*

An Appreciation by SIR JOHN SQUIRE.

TIME was when one's mental pictures of Miss Freya Stark always showed her against the august and austere landscapes of Southern Arabia. That she had interests beyond the gaunt Arab lands was made clear in the volumes of her delightful autobiography, in which she even paid tribute to the charms of the French Riviera. She has now turned herself towards the European past, and records a journey through frontier lands where hardships and dangers were not so great as in her earlier expeditions, but where historical remains and reminders of many civilisations and of our own intellectual origins were present everywhere. "In the autumn of 1952," she says, "I travelled about the western coasts of Asia Minor, and counted, at the end, fifty-five ruined sites that I had visited: in only one of them—and that was Pergamum—had I met another tourist, sightseeing like myself. Some of these vanished cities were buried in earth, or had sunk away in swamp, so that only a few places of wall, a cornice or shaft of column, remained, neglected or forgotten: in many, the steps of their theatres were split by the roots of trees or hidden, hardly accessible, in thorns. Here, like a manuscript of which most of the words are rubbed away, lay the record of our story, of what—trickling down slopes of time towards us by devious runnels—has made us what we are to-day. A great

from Athens and, "a statue of him, in his cups, was put up on the Acropolis after his death, near the statue of Pericles."

As Miss Stark, with her genial, curious, tolerant, far-travelled guide Herodotus constantly at her side, and, always within easy call, her assistant-dragomans,

coasts: in 1922, when the Greeks of the European mainland attempted to recover Ionia again, encouraged by Lloyd-George, who had an attractive, romantic side to him which was inadequate compensation for an ignorance of history, geography and the military art. Each age has certainly left its deposits: the Romans their

massive Hellenistic theatres and inscribed blocks, the Byzantines their ruined churches, the Italians their ruined castles, some of them almost intact, the Turks their mosques—even some of those ruinous. Had Miss Stark allowed herself to be distracted by all the history of Asia Minor since its peoples called Rome in for aid against Oriental aggressors, or unpleasant neighbours (we had rather a parallel experience in India), she would have lost herself, or found herself embarked on a survey of all history as vast as Professor Toynbee's, with, in prospect, a distillation of the Philosophy of History as compendious, and as ineffectual, as Schlegel's, or any other of those all-seeing Germans. She wanted to recover Hellenic civilisation: she has done it.

She wasn't living entirely in the past. She met a Turkish governor who said (over two thousand years



MISS FREYA M. STARK, THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE.

Miss Freya Stark (Mrs. Stewart Perowne) was educated in Italy, and at Bedford College, London University, and the School of Oriental Studies. She is well known as a traveller in Arabia and elsewhere, and as an author, and has received a number of important awards, including the Founder's Medal from the Royal Geographical Society in 1942. Miss Stark's published works include: "The Valleys of the Assassins" (1934); "Beyond Euphrates" (1951), and "The Coast of Incense" (1953).



"THE GREAT THEATRE, SEEN—PERFECTLY PRESERVED—IN THE FIFTEENTH CENTURY BY CIRIACO D'ANCONA, HAS A BYZANTINE CASTLE IN SHODDY RUIN, LIKE A BARNACLE ON ITS BACK": THE THEATRE OF MILETUS (BALAT).

Strabo and Pausanias (the latter the nearest thing to Baedeker which the ancient world produced), proceeds, we are aware of two worlds; the immediate world before her eyes of Turks tilling their lands amidst the ruins of three thousand years, and the old world which Herodotus knew in its prime and

Pausanias in its decline. A vast historical panorama lies between those two worlds. The Romans came and got as far as the Euphrates, but never obtained a really firm grasp over the hinterland, any more than the old nautical Greeks had. St. Paul travelled, addressed letters to the congregations of some of Miss Stark's towns, and fought with beasts at Ephesus. There came the Byzantines—who might have held their ground had it not been for base betrayal by the west—the Genoese and the Venetians, the Seljuks and the Ottoman Turks. Even in our own day more war and more destruction and more massacre have been seen on those



"... THE SQUARE TOWERS OF PITANE RISING OPPOSITE RATHER LIKE WINDSOR CASTLE, ON A LONG, LOW SPIT OF LAND": THE CASTLE OF PITANE (CHANDARLI).

longing came to me to know more, and to bring a living image out of the dots and dashes of the past. More particularly, to discover what elements in that breeding-ground of civilisation can still be planted to grow among us now. This then is the double search of this book—a guide-book in time as it were, among the ruins, and it may require patience in the reader to read as in the writer to write it, for the questions it asks lead far and I have been anxious to base my results on as solid a groundwork of historical fact as my means allow."

Ionia, which included twelve cities south of Smyrna, was not her only quest; she included the cities of Aeolia. They had kinship. They were all settlements of Greeks who had come to the European mainland from the North; they all kept touch with the homeland; they all had to cope with the Asiatics who pressed them from the East. On the whole, they found not merely the Lydians (who had a kindred language and may have been still earlier Greeks) easy to deal with but the Persians also. The Ionian Greeks supplied an *entrepôt* between the sea-faring West and the unmaritime East. Resistance beyond a point wasn't tolerated: Miletus, the Queen of Cities, was destroyed. But even in Alexander's time his opponents at Granicus were mainly Greeks. Not thither, though, does Miss Stark direct her search. Not wars are her objective—after all, we can supply plenty of those on our own—but intellectual and spiritual exploration, and the art of happiness. We concentrate, she thinks, too entirely, on the miraculous, brief, universal-blooming of Athens and forget that all the fundamental work, both intellectual and artistic, was done in Ionia. The supreme touch of unction was given when Anacreon, having been driven from Asia by the Persians, had a fifty-oared galley sent for him



"I DROVE OUT HERE, AND FOUND, STILL SOLIDLY IN PLACE, A WATER CONDUIT FROM DENIZLI AND THE LUCUS RIVER, ITS MORTAR PIPE LAID THROUGH SQUARE JOINED BLOCKS OF CHISELLED STONE": THE WATER CONDUIT AT LAODICEA (GONJALI).

Illustrations reproduced from the book "Ionia: A Quest"; by courtesy of the publisher, John Murray.

after the event) that the Persians simply couldn't have passed along his road, or the fact would have been reported to him. She put up in poor inns; she was stunk out by fish; she had to wait weeks for a bridge to be repaired across a roaring torrent. But so keen was she to recover "the glory that was Greece" that, although, as one proceeds through her book, one shares, with amusement, her odd predicaments and encounters, there is always behind the present scene the superb back-scene of a magnificent past. On a of a past still there.

One reader the effect of this extraordinarily evocative book is to make him resolve never to set foot on the coasts of Asia Minor. Were he to go there, he would see but wildernesses of fallen pillars, theatres with trees breaking through a chaos produced by earthquake, war, and spoliation by the peasantry and archaeologists who half-do their work and merely guide the peasants to a quarry. Not there are the perfect temples of Paestum and Sicily, or even of the Athenian Acropolis. All is decay, dismantlement and overgrowth. But the immensity of it all is overpowering, and the fruitfulness of its past. Miss Stark leaves in one's mind not a picture of ruins, of columns and drums and broken gates and noseless statues and fallen forts, overgrown by bramble and briar, but one of bright, white cities, with populations swarming in the market-places, philosophers subtly disputing in the porches, and pious worshippers quickly moving out of the sun into the twilight of the temples to pay homage to the veiled god or goddess. She says she knows no Greek. Nor did Keats. But he succeeded pretty well with the aid of Lempière.



"THE CITY ON THE HILL GREW IN THE SIGHT OF ITS DEAD. IT BUILT GYMNASIA AND ENLARGED ITS WALLS, COLLECTED LIBRARIES AND PICTURES, AND HUNG ITS THEATRE OUT ALMOST IN SPACE, WITH SEATS FOR 15,000 AND THE VIEW OF THE VALLEY BELOW": THE THEATRE, PERGAMUM.





DRIVING DOWN THE MALL TOWARDS BUCKINGHAM PALACE ON OCTOBER 14 WITH A SOVEREIGN'S ESCORT OF HOUSEHOLD CAVALRY: THE QUEEN AND THE EMPEROR OF ETHIOPIA WITH THE DUKE OF EDINBURGH IN AN OPEN CARRIAGE, DRAWN BY SIX POSTILION-DRIVEN GREYS.



ACKNOWLEDGING THE CHEERS OF THE CROWDS: H.I.M. THE EMPEROR HAILE SELASSIE WITH H.M. THE QUEEN AND H.R.H. THE DUKE OF EDINBURGH DURING THE STATE DRIVE FROM VICTORIA STATION TO BUCKINGHAM PALACE.

#### THE ETHIOPIAN STATE VISIT: THE EMPEROR DRIVING TO BUCKINGHAM PALACE WITH HER MAJESTY AND THE DUKE OF EDINBURGH.

Large crowds assembled in the Mall, where the Union flag and the Ethiopian flag hung side by side on the great flagstaffs, to greet the Emperor of Ethiopia when he drove with the Queen and the Duke of Edinburgh from Victoria Station to Buckingham Palace on October 14, attended by a Sovereign's escort of the Household Cavalry. In the second carriage of the State procession the Duke of Harar travelled with the Duke and Duchess of Gloucester and the Duke of Beaufort, Master of the Horse. Later at Buckingham Palace, the Queen conferred on the Emperor the Order of the Garter, and upon the Duke of Harar, the insignia of Knight Grand

Cross of the Royal Victorian Order; and her Majesty accepted from Haile Selassie the Chain of the Order of the Seal of Solomon, and the Duke of Edinburgh received the Chain of the Most Exalted Order of the Queen of Sheba. At the magnificent State Banquet which the Queen gave that evening she wore the Chain of her new Order over her full-skirted dress of white tulle. The Emperor wore the Star and ribbon of the Order of the Garter, and the Duke of Edinburgh and the Duke of Harar also wore their new decorations. Speaking at the banquet the Queen welcomed the Emperor and referred to his residence in this country when his land was invaded.



# REVISITED DURING HIS PRESENT STAY IN BRITAIN: THE EMPEROR OF ETHIOPIA'S HOUSE IN BATH.



IN THE SALON ON THE GROUND FLOOR: SOME OF THE GILT AND TAPESTRY CHAIRS, AND THE PIANO (LEFT) WHICH WAS OFTEN USED BY THE EMPEROR'S GRANDCHILDREN.



LOOKING THROUGH THE DIVIDING DOORS: THE OTHER END OF THE GROUND FLOOR SALON (SEE PHOTOGRAPH, LEFT) IN THE EMPEROR'S HOUSE IN BATH.



THE SIXTEEN-ROOMED HOUSE WHICH THE EMPEROR BOUGHT IN 1936: FAIRFIELD, IN BATH, WHERE THE EMPEROR AND HIS FAMILY SPENT MUCH OF THEIR EXILE.



ONCE USED AS A CHAPEL BY THE EMPEROR AND HIS FAMILY: ONE OF THE GREENHOUSES AT FAIRFIELD, SHOWING THE TWO STAINED-GLASS WINDOWS.



USED AGAIN DURING HIS PRESENT VISIT: HIS IMPERIAL MAJESTY'S STUDY, LOOKING MUCH AS IT DID WHEN HE LEFT FAIRFIELD TO RETURN TO AFRICA IN 1940.

THE Emperor of Ethiopia's State visit to Great Britain ended on October 16, and on the following day, accompanied by his son, the Duke of Harar, he left for Bath to stay at Fairfield, the house which he bought in 1936 and where he stayed with his family during much of his exile in this country. For the fortnight before the Emperor's return to Bath, efforts were made to arrange the sixteen-roomed house and garden as they were when he left them in 1940. Furniture was brought out of store and the garden restored to good order. During the Emperor's exile he had one of the greenhouses in the garden converted into a chapel in which he frequently worshipped with members of his family. The Empress of Ethiopia, who was to have accompanied the Emperor to Britain, was unfortunately prevented from doing so owing to ill-health. On the first day of the Emperor's visit to Bath, October 18, he attended a civic luncheon and received the honorary freedom of the city.





SOON AFTER HIS ARRIVAL IN LONDON ON OCTOBER 14: THE EMPEROR OF ETHIOPIA PLACING A WREATH ON THE GRAVE OF THE UNKNOWN WARRIOR IN WESTMINSTER ABBEY. STANDING JUST BEHIND THE EMPEROR IS THE DEAN OF WESTMINSTER, THE VERY REVEREND A. C. DON.



DURING HIS VISIT TO THE CITY OF LONDON ON OCTOBER 15: THE EMPEROR OF ETHIOPIA INSPECTING THE GUARD OF HONOUR OF PIKEMEN OF THE HONOURABLE ARTILLERY COMPANY WHEN HE ARRIVED AT THE MANSION HOUSE FROM GUILDHALL FOR THE LORD MAYOR'S LUNCHEON.

#### AT WESTMINSTER ABBEY AND IN THE CITY: THE EMPEROR OF ETHIOPIA'S STATE VISIT TO LONDON.

Soon after the Emperor of Ethiopia arrived in London on October 14, at the beginning of his State visit to this country, he went by car from Buckingham Palace to Westminster Abbey, accompanied by his son, to place a wreath on the grave of the Unknown Warrior. Later the Emperor visited Queen Elizabeth the Queen Mother at Clarence House. Afterwards the Emperor and the Duke of Harar went to St. James's Palace, where they received addresses from the

London County Council and the City of Westminster. On the following day, October 15, the Emperor Haile Selassie received a warm welcome from the people of London when, accompanied by the Duke of Harar, he drove in an open carriage to the City with a Sovereign's Escort of Household Cavalry. After being received by the Lord Mayor and Corporation at Guildhall, the Emperor and his son drove to the Mansion House for luncheon.





IN THE LIBRARY OF GUILDHALL: THE EMPEROR OF ETHIOPIA, ACCOMPANIED BY THE LORD MAYOR, PASSING BETWEEN THE RANKS OF COMMON COUNCILLORS, EACH BEARING HIS STAFF.



DURING THE PRESENTATION OF GIFTS IN GUILDHALL: THE EMPEROR OF ETHIOPIA PRESENTING TO THE LORD MAYOR, SIR NOËL BOWATER, A PAIR OF ELEPHANT TUSKS MOUNTED. RIGHT, THE EMPEROR'S SON, THE DUKE OF HARAR.



LEAVING FLEET STREET FOR THE CITY: THE EMPEROR, WITH THE DUKE OF HARAR, DRIVING IN A STATE LANDAU AND ESCORTED BY THE HOUSEHOLD CAVALRY, ENTERING LUDGATE CIRCUS.



THE EMPEROR'S GIFTS TO THE CITY OF LONDON: A PAIR OF ELEPHANT TUSKS MOUNTED, A PAIR OF SILVER-TIPPED SPEARS, AND A CIRCULAR SHIELD.



DURING THE LUNCHEON IN THE MANSION HOUSE: (L. TO R.) LADY CHURCHILL, SIR WINSTON CHURCHILL, THE DUCHESS OF GLOUCESTER, THE EMPEROR OF ETHIOPIA AND THE LORD MAYOR, SIR NOËL BOWATER.

#### THE CITY'S WELCOME TO THE EMPEROR OF ETHIOPIA: SCENES IN LUDGATE CIRCUS, THE MANSION HOUSE AND GUILDHALL.

After his drive, with his son, the Duke of Harar, through Westminster and the City on October 15, the Emperor of Ethiopia was received at the entrance to Guildhall by the Duke and Duchess of Gloucester, the Duke wearing the green ribbon of the Order of the Queen of Sheba with which the Emperor had invested him the previous day. In Guildhall the Emperor took his seat on a gilt throne beside the Lord Mayor, Sir Noël Bowater. The Recorder read aloud a message of welcome from the Corporation and the Lord Mayor presented a silver casket to the Emperor. Then five men entered bearing gifts from the Emperor to the

City—a splendid pair of elephant tusks mounted on ebony and bound with silver, a pair of silver-tipped spears and a round shield with a boss and other ornaments of gold on a red velvet ground. Later, at the luncheon in the Mansion House, where the party were joined by Sir Winston and Lady Churchill, the Lord Mayor proposed the Emperor's health, referring to the unwavering friendship the Emperor had shown to Great Britain. The Emperor, replying in Amharic (which was translated), spoke of the aid Ethiopia had received from Great Britain and paid an especial tribute to the Archbishop of Canterbury.





THE QUEEN'S ARRIVAL AT THE ETHIOPIAN EMBASSY IN PRINCE'S GATE FOR THE BANQUET ON OCTOBER 15: THE EMPEROR HAILE SELASSIE STOOPING TO KISS HER MAJESTY'S HAND.

The Queen, the Duke of Edinburgh, the Queen Mother, Princess Margaret, the Duke and Duchess of Gloucester and the Princess Royal were entertained to dinner by the Emperor of Ethiopia at the Ethiopian Embassy in Prince's Gate on Friday night, October 15. Her Majesty wore a pale-blue evening dress, with a pearl-and-diamond tiara, and a pearl-and-diamond necklace. She wore the ribbon of the Order of the Garter and the insignia of the Order of the Seal of Solomon which she had received from the Emperor on the previous day. His Imperial Majesty greeted the Queen outside the Embassy and stood talking for a moment with her under the specially erected green-and-white canopy before

entering the house. Sixty guests, including the Archbishop of Canterbury, Ministers of the Crown and Ambassadors, sat down to dinner. Her Majesty and the Duke of Edinburgh sat on either side of the Emperor, and the Prime Minister, Sir Winston Churchill, was between the Queen and the Duchess of Gloucester. At the opposite end of the table the Duke of Harar sat between the Queen Mother and Princess Margaret. In front of her Majesty the Queen was a large silver salver bearing sprays of orchids and red and yellow roses; and the table was splendidly decorated with silver candelabra and vases containing flowers in the Ethiopian national colours of red, green and yellow.



## DEVASTATION IN HAITI AND IN THE U.S.A.: THE WAKE OF THE HURRICANE "HAZEL."



AFTER THE HURRICANE HAD STRUCK THE COAST OF NORTH CAROLINA: A SCENE OF UTTER DEVASTATION AT SWANSBORO, WITH BOATS AND BUILDINGS SHATTERED BY THE ANGRY WATERS.



A PRECAUTIONARY MEASURE IN PENNSYLVANIA: AIRCRAFT OF THE U.S. NAVAL AIR SQUADRONS WHICH HAD BEEN FLOWN IN FROM THE ATLANTIC CITY NAVAL AIR STATION TO A SAFER HAVEN AT THE ALLENTOWN, BETHLEHEM-EASTON AIRPORT AND LINED UP THERE.



(ABOVE.)  
THE AFTERMATH  
OF THE STORM:  
THE STREET  
ALONG THE OCEAN  
FRONT AT MORE-  
HEAD CITY, NORTH  
CAROLINA, WITH  
SHATTERED  
BUILDINGS AND  
WIDELY-SCAT-  
TERED WRECKAGE.

JUST BEFORE IT WAS SENT TOPPLING TO THE GROUND BY THE HURRICANE: AN ASTONISHING PHOTOGRAPH OF THE APEX OF THE 225-FT. STEEPLE OF TRINITY METHODIST CHURCH AT RICHMOND, VA.



THE DESTRUCTION OF JEREMIE, PRINCIPAL TOWN OF SOUTHERN HAITI: AN AIR VIEW OF THE SHOCKING DAMAGE DONE BY THE HURRICANE "HAZEL," WHICH PRACTICALLY DESTROYED THE TOWN ON OCTOBER 13.

The hurricane known as "Hazel," which devastated south Haiti on October 13, destroying the town of Jeremie and doing enormous damage to life and property in the neighbouring town of Cayes, was the eighth and most violent hurricane of the 1954 season. On October 15, continuing its terrible progress north, and raising mountainous seas, it struck the North Carolina coast at Myrtle Beach, where it tore up coastal installations, swamped beach houses and swept away houses and hotels. It blasted its way through North and South Carolina, Virginia and Pennsylvania. On October 17, eighty-two deaths had been reported in the United States, and it was estimated that 1500 buildings had been destroyed and 10,000 damaged. President Eisenhower held an emergency White House session on October 17 to authorise immediate and unlimited Federal aid to the stricken areas, where the damage was described by Mr. Byrnes as "terrific." During the week-end of October 16-18 the hurricane reached Canada, and seventy lives were believed to be lost in the provinces of Quebec and Ontario, while a large number of persons were reported missing. Toronto was almost cut off from its suburbs



SHOWING HOW NOT ONE BUILDING ESCAPED SERIOUS DAMAGE: A VIEW OF JEREMIE, HAITI, WHERE 206 HOUSES WERE WASHED AWAY AND 1250 HEAVILY DAMAGED WHEN THE HURRICANE "HAZEL" STRUCK.

by floods caused by heavy rain—7.2 ins. in 24 hours—and the overflowing of the Humber river. Material damage was estimated at £35,000,000; bridges and viaducts were washed away and thousands of people were rendered homeless.



# THE 39<sup>TH</sup> INTERNATIONAL MOTOR EXHIBITION.

## NEW MODELS FOR 1955 AT EARLS COURT (October 20-30).

THE thirty-ninth International Motor Exhibition is being held as usual at Earls Court, London, and continues until Saturday, October 30. Also, as usual, it is drawing the enormous crowds of visitors which have been a feature of post-war years. Many who may never own a car are gazing in wonderment at the magnificent examples of British craftsmanship on view, not only in mechanical devices but in bodybuilding and general appearance.

chassis on view each have a Harold Radford *Countryman* body fitted, these being the height of luxury in Estate Car models, and there is the usual magnificent display of coachwork on these stands and on those of coach-builders who specialise in bodies for these makes—Freestone and Webb, Barker and Co., E. D. Abbott, Ltd., Hooper and Co., H. J. Mulliner, Park Ward and James Young. A Bentley gaining universal approbation is the Park Ward *Continental* Coupé, which can be

striking 405 Drophead Coupé with Arnott Body, and a 405 Saloon. All Bristol cars have basically the same engine, an o.h.v. 6-cylinder unit of 1971 c.c. This is the engine that is so well known in motor-racing circles at Goodwood, Silverstone, Aintree and elsewhere. Again, among the sports cars is the A.C. *Ace* on stand No. 139, notable for independent suspension on all four wheels. The Jensen surprise is the exhibit of a reinforced plastic body on their "541" 4-litre saloon, claimed to be less prone to damage by grazing or light contact, the finish being equal to that of a metal body. Among the fittings and accessories which do so much to contribute towards safety, comfort and convenience in motoring, a greater number seem to be standard equipment this year, rather than optional extras. There are more screen-washers, for instance, so invaluable when travelling behind heavy lorries after a shower of rain. Heaters and demisters, also necessary in this variable climate, are becoming standard fittings, not optional. The Laycock-de Normanville overdrive is announced as equipment on more and more cars, a great saver of fuel and wear and tear. Fog lamps and clocks are more in evidence. Probably the most pronounced trend, to which reference has been made before, the Estate Car or Station Wagon, is due to the increasing realisation that motoring is no longer merely a matter of pleasure and holidays but is "transport" in its fullest sense, and this type of vehicle is a compromise, and therefore not perhaps so elegant, but certainly extremely useful. Steering-column gear change still remains and is now much more stable, but some makers still prefer the central lever and some have reverted, Rover particularly, to this method. Nothing novel appears in matters of suspension, most cars having independent springs in front and semi-elliptic in rear. One or two instances of plastic bodies or parts thereof are announced, but bodywork generally shows no great departure from previous years. The American influence does not seem to have made great strides in Britain, as will be seen in the two illustrations on this page—the Cadillac *El Camino* Coupé and the Bentley *Continental* Coupé, with body by Park Ward.

For the convenience of readers, the review of Motor Show models on the following pages consists of groups in price ranges inclusive of Purchase Tax.

While motor-cars remain the chief interest of the Show, the great galleries at Earls Court must not be forgotten, for here the latest types of accessories may be seen. Practically all makes of tyres are there,



ILLUSTRATING THE VERY LATEST TREND IN AMERICAN CAR DESIGN: THE CADILLAC *EL CAMINO* COUPÉ, WHICH IT WAS HOPED WOULD BE ON VIEW AT THE MOTOR SHOW. AT THE TIME OF WRITING, HOWEVER, IT WAS HELD UP AT THE LONDON DOCKS BY THE STRIKE THERE. THIS COUPÉ HAS A FIBRE-GLASS BODY, A LIGHT BUT STRONG HAND-BRUSHED ALUMINIUM TOP, FIBRE-GLASS ROOF SADDLES AND CURVED TINTED-GLASS WINDOWS AND WINDSCREEN.

Most Motor Shows give evidence of the trend of public demand, often differing from year to year, and the 1954 Show trend, if anything, is towards the utility vehicle—the Estate Car or Station Wagon type, of which several new and interesting variations are described and illustrated on page 694. Of normal saloons and convertibles, there is nothing startling to report, and the trend there is towards detailed mechanical amendments, the offer of two engine sizes, increased engine power, improved body shape, more colour and double tone. The new A40 and A50 Austin *Cambridge* Saloons are quite elegant, and there is surprise in the addition of a 6-cylinder saloon, the A90 Six *Westminster*. The A40 and A50 bodies are practically identical in appearance, but the A40 has a 1200 c.c. engine and is available as a two-door family saloon with a *de luxe* version, and as a four-door family saloon also with a *de luxe* version, while the A50 has a 1500 c.c. engine, and is also available as a family or *de luxe* saloon—altogether a most comprehensive range. The Hillman range is striking—again with difference in engine size, from the new *Husky*, a dual-purpose vehicle, to the higher-powered saloon and *Californian*. The *Husky* is powered by a side-valve engine of 1265 c.c., as are the *Minx* Special Saloon and Estate Car, while the *Minx* *de luxe* Saloon, Convertible and *Californian* have the new o.h.v. square engine of 1390 c.c. The new Morris *Oxford* and *Cowley* are there, better in line and appearance than hitherto, and once again having different engine capacities, the *Cowley* being supplied with a 1200 c.c. o.h.v. engine and four-speed gear-box, the *Oxford* engine being of 1489 c.c. and in general forming a *de luxe* version of the *Cowley*. Another quite new type is the Singer *Hunter*. The change is mainly in body details and external appearance, the bonnet and valances being of plastic laminates, but the engine is the same, the 1497 c.c. model, with minor improvements. The *Swallow Doretti*, among the sports cars, is entirely a newcomer. Vauxhall show the new *Cresta*, a development of the famous 6-cylinder *Velox*, a *de luxe* model, having leather upholstery, white wall tyres, heater, rim embellishers, electric clock and two-colour finish. A new Wolseley appears, this time a 6/90 on traditional Wolseley lines, with a 2½-litre 6-cylinder engine, two carburettors and overhead valves. Leather upholstery is fitted and such special items as screen-washers, courtesy lights, twin fog lamps, heater and demister are standard equipment. Rolls-Royce and Bentley

supplied with the already proved automatic gear-box. Armstrong-Siddeleys show for the first time a *Sapphire* with automatic transmission, but their models with Pre-Selector gear-box and the normal synchromesh gear-box are also on view, all of them six-light saloons.



ILLUSTRATING THE VERY LATEST IN BRITISH CRAFTSMANSHIP AND DESIGN: THE BENTLEY *CONTINENTAL* DROPHEAD COUPÉ, WITH COACHWORK BY PARK WARD AND CO. LTD. THIS BEAUTIFUL COUPÉ CAN BE OBTAINED WITH AN AUTOMATIC GEAR-BOX AND WILL COST £6617 INCLUDING PURCHASE TAX.

On the Daimler stand can be seen the latest *Regency* Saloons and Limousines, with 3½-litre or 4½-litre engines to choice. In this range comes also the 3½-litre and 4½-litre *Sportsman* Saloon and the 4½-litre *Regina* Limousine, body by Hooper, while the *Conquest* and *Century* models still continue. Aston Martin, of motor-racing fame, show their D.B.2-4 Sports Saloon, a Drophead Coupé, and also the Lagonda Drophead Coupé. Bristol cars show the quite new and very

fog lamps, electric clocks, seat-covers, car radios, heating devices and many other items of this nature which are not necessarily standard equipment. Then, of course, the great firms who produce batteries, such as Joseph Lucas, Ltd., Chloride Batteries, Ltd., Crompton Parkinson, Ltd., J. Oldham and Son, are exhibiting. These are important, because the battery has now to bear a very great strain in view of the many and complicated electrical instruments fitted to motor-cars.





(ABOVE.)  
COMBINING COM-  
FORT WITH LOAD-  
CARRYING CAPA-  
CITY: THE MORRIS  
MINOR TRAVELLER,  
WHICH COSTS £599.  
THERE IS ALSO A  
DE LUXE MODEL  
AT £622.



PROVIDING EXCELLENT LOAD-CARRYING SPACE WHEN THE REAR SEATS ARE FOLDED  
THE NEW MORRIS OXFORD TRAVELLER, WHICH COSTS £822.



(LEFT.)  
PROVIDING EXTEN-  
SIVE LUGGAGE SPACE:  
THE BENTLEY RAD-  
FORD COUNTRYMAN,  
WHICH IS ALSO SUP-  
PLIED ON A ROLLS-  
ROYCE SILVER DAWN  
CHASSIS.



A NEW DUAL-PURPOSE CAR BASED ON THE HILLMAN MINX: THE HILLMAN HUSKY,  
SHOWING THE REAR SEAT, WHICH FOLDS FLAT TO FORM A PLATFORM CAPABLE OF CARRYING  
A 5-CWT. LOAD. THE PETROL CONSUMPTION IS 40 M.P.G.

(RIGHT.)  
WITH REAR SEATS  
WHICH FOLD FLAT TO  
PROVIDE INCREASED  
LUGGAGE SPACE: THE  
NEW STANDARD  
"TEN" ESTATE CAR,  
WHICH COSTS £652.  
IT HAS FOUR  
PASSENGER DOORS  
AND TWO GOODS  
DOORS AT THE REAR.



WITH TWO- OR FOUR-DOOR BODIES IN ADDITION TO REAR DOORS: THE STANDARD  
VANQUARD 2-LITRE ESTATE CAR, IN WHICH THE REAR SEATS FOLD FLAT.



IN THE LOWER PRICE RANGE: THE AUSTIN "A30" COUNTRYMAN, WHICH COSTS ONLY £560,  
AND HAS AN 800 C.C. ENGINE AND EXCELLENT LUGGAGE SPACE.

### AT THE MOTOR SHOW: SOME OF THE DUAL-PURPOSE CARS WHICH ARE SO POPULAR TO-DAY.

The ever-increasing public demand for cars which combine seating accommodation plus greatly enlarged luggage space, has resulted in the modern trend towards what some makers call "estate cars." But whatever they are called, these cars provide the motorist and his family with a dual-purpose vehicle, and the car manufacturers have produced an excellent range of models differing as much in price, equipment and appearance as the more conventional saloons. On this page we illustrate seven examples of these dual-purpose cars, all of which are on view at Earls Court. The Austin "A30" Countryman, shown on this page,

was also on view at the Commercial Motor Show earlier this month, as were a number of other estate cars, designed primarily for heavier loads, which are not included in the present Motor Show. The Rootes Group sprang a surprise on the eve of the Paris Motor Show when they introduced the Hillman Husky, which costs only £565. It has a top speed of over 65 m.p.h. and a petrol consumption of 40 m.p.g. The most luxurious of the cars designed with increased luggage space are the Rolls-Royce and Bentley Radford Countryman, the former costing £5710 and the latter £5497.





COSTING £580: THE STANDARD "TEN" SALOON, WHICH HAS A 4-CYLINDER OVERHEAD ENGINE OF 948 C.C. AND A FOUR-SPEED GEAR-BOX.



COSTING £560: THE FORD PREFECT—THE FOUR-DOOR VERSION OF THE ANGLIA, AND MECHANICALLY THE SAME, HAVING THE 1172 C.C. SIDE-VALVE ENGINE.



COSTING £475: THE AUSTIN "A.30," WHICH IS THE MODERN EQUIVALENT OF AN OLD FAVOURITE—THE AUSTIN "SEVEN." IT HAS AN 800 C.C. O.H.V. ENGINE.



COSTING £560: THE FOUR-DOOR SALOON VERSION OF THE MORRIS MINOR, WHICH HAS AN 803 C.C. 4-CYLINDER O.H.V. ENGINE WITH A FOUR-SPEED GEAR-BOX.



COSTING £390 AND THE WORLD'S LOWEST-PRICED SALOON CAR: THE FORD POPULAR, WHICH HAS A 1172 C.C. ENGINE AND A THREE-SPEED GEAR-BOX.



COSTING £599: THE RENAULT "750" SALOON FROM FRANCE, WHICH HAS A 4-CYLINDER O.H.V. ENGINE IN THE REAR AND A THREE-SPEED GEAR-BOX.

#### AT THE MOTOR SHOW: SMALL CARS, WITH BIG PERFORMANCES AND GOOD LOOKS, BUT COSTING LESS THAN £600.

Small cars still maintain their popularity, for not only is their petrol consumption very low—averaging about 40 miles to the gallon—but they are excellent for use in cities and towns where parking space is a problem. They also have a very good performance for their size on the open road. On this page we show six cars in this group, all of which cost less than £600, including Purchase Tax. On Stand 154 at the Motor Show is the Austin "A.30," the modern equivalent of the Austin "Seven." There are two models, the two-door costing £475, and the four-door £504. The Morris Minor is on Stand No. 159, and there are no fewer than six versions of this car, two- and four-door saloons, each with a *de luxe* model, and also a convertible and

its *de luxe* version. The prices range from the two-door saloon, costing £529, to the four-door *de luxe* at £588. In the same price class are the Standard "Eight" and the Standard "Ten," which can be seen on Stand 145. There is a saloon and *de luxe* version of the former, priced at £481 and £538 respectively. On the Ford Motor Co. Stand, No. 137, there is the Popular costing £390, the Anglia two-door saloon costing £511, and the Prefect four-door saloon at £560. The two latter cars have the 1172 c.c. side-valve engine. Another car in the "less than £600" group is the Citroën 2 c.v., which costs £565 and can be seen on Stand No. 138. The Renault "750" saloon, another famous car from France, is on Stand 130.





FULLY EQUIPPED WITH FOG-LAMPS, AN AIR-CONDITIONING UNIT, SCREEN-WASHERS AND OTHER ITEMS: THE NEW SINGER HUNTER 4-CYLINDER SALOON, WHICH HAS BURNET AND SIDE VALANCES OF PLASTIC LAMINATES.



ONE OF THE SURPRISES OF THE SHOW: THE NEW AUSTIN A-90 SIX WESTMINSTER, WHICH HAS A 6-CYLINDER 2639 C.C. O.H.V. ENGINE AND A FOUR-SPEED GEAR-BOX.



TYPICAL OF THE FORD RANGE IN GENERAL APPEARANCE, BUT HAVING A 6-CYLINDER SQUARE ENGINE OF 2262 C.C.: THE REPURA SIX. THE ZODIAC IS THE DE LUXE VERSION OF THIS CAR.



NOTED FOR ITS SPEED: THE MG. MAGNETTE, WHICH IS POWERED BY A 1½-LITRE O.H.V. ENGINE OF 1489 C.C., WITH TWIN CARBURETTORS. THIS CAR COSTS £914.



ON THE FORD STAND: THE CONSUL CONVERTIBLE, WHICH HAS A 4-CYLINDER O.H.V. SQUARE ENGINE OF 1508 C.C. THE POWER-OPERATED HOOD IS AN EXTRA.

THIS year's Motor Show at Earls Court, London, which Field Marshal the Viscount Montgomery of Alamein arranged to open on Wednesday, October 20, is the largest since the series of shows started at the Crystal Palace, London, in 1903. The Show, which continues until October 30, covers not only cars but the whole range of motor products. At Earls Court, the post-war home of the Motor Show, the cars which have made Britain's motor industry famous throughout the world are on view to the world. Ranged alongside the latest British models are cars from France, Germany, Italy, Czechoslovakia, the U.S.A. and Canada. This year the Standard Motor Company have initiated an entirely new service at the Motor Show, designed to help women motorists and those women who are contemplating buying a car. Three experienced and well-known women drivers—Miss Betty Haig and Miss Barbara Marshall, are at Stand No. 145, and Miss Mary Walker

(Continued above, right).

(Continued.) at Stand No. 125, where they are talking to and advising women visitors. For the convenience of our readers we have divided the cars at the Show into groups of price ranges which in all cases include purchase tax. On these pages we illustrate some of the fine cars which cost between £600 and £1000. In this group are the medium-priced popular family saloons, mostly with full equipment and with five- to six-seater bodies. The Austin Show

(Continued opposite).

(RIGHT.) A FAST TWO-SEATER: THE TRIUMPH T.R.2 SPORTS CAR, WHICH IS POWERED BY A 4-CYLINDER 1991 C.C. O.H.V. ENGINE.



A COMPLETELY NEW AUSTIN MODEL: THE CAMBRIDGE, WHICH IS OFFERED WITH A CHOICE OF TWO DIFFERENT ENGINES, THE A-40 BEING 1200 C.C., AND THE A-50 1500 C.C.

(Continued.) surprise is the A-90 Six Westminster at £791, or £834 for the de luxe model, which is very fully equipped. This car bears a strong family resemblance to the A-50 Cambridge, which can also be seen on the Austin Stand, No. 154. On Stand 157 Ford again show the Consul 4-cylinder, and the Zephyr 6-cylinder, each having a Convertible version, and the Zodiac. The prices are £667, £754 and £851 respectively. In the Rootes Group, on the Hillman Stand, No. 162, there is the new Minx range, the Mk. VIII, with a new square engine of 1390 c.c. in three versions—Saloon, Convertible and Californian; the prices are £681.

(Continued below, right).



A CAR WITH HIGH CRUISING SPEEDS: THE HILLMAN MINX DE LUXE SALOON, WHICH IS FITTED WITH THE NEW 1390 C.C. O.H.V. ENGINE.



A MORE POWERFUL HUMBER HAWK: THE NEW MARK VI, WHICH HAS A 4-CYLINDER O.H.V. ENGINE OF 2267 C.C. AND CAN COMFORTABLY EXCEED 80 M.P.H.



A NEW VAUXHALL MODEL: THE CRESTA, WHICH IS MECHANICALLY SIMILAR TO THE 6-CYLINDER VEHOT, BUT EMBODIES A WIDE RANGE OF FITTINGS AS STANDARD EQUIPMENT.



A WELL-EQUIPPED FOUR-SEATER SALOON: THE WOLSELEY "4/44" WHICH IS POWERED BY A 1250 C.C. O.H.V. ENGINE AND A FOUR-SPEED GEAR-BOX.



WITH A SIX-SEATER BODY: THE STANDARD VANGUARD SALOON, WHICH IS POWERED BY A 2038 C.C. ENGINE. THIS CAR COSTS £787.



POWERED WITH AN ENGINE UNIT WHICH IS BASICALLY SIMILAR TO THAT USED IN RECENT RECORD-BREAKING ATTEMPTS IN THE U.S.A.: THE M.G. MIDGET (T.F.).

AT THE 39TH INTERNATIONAL MOTOR SHOW, WHICH IS THE LARGEST EVER HELD: SOME OF BRITAIN'S LATEST CARS, ALL COSTING LESS THAN £1000, WHICH ARE ON VIEW AT EARLS COURT.

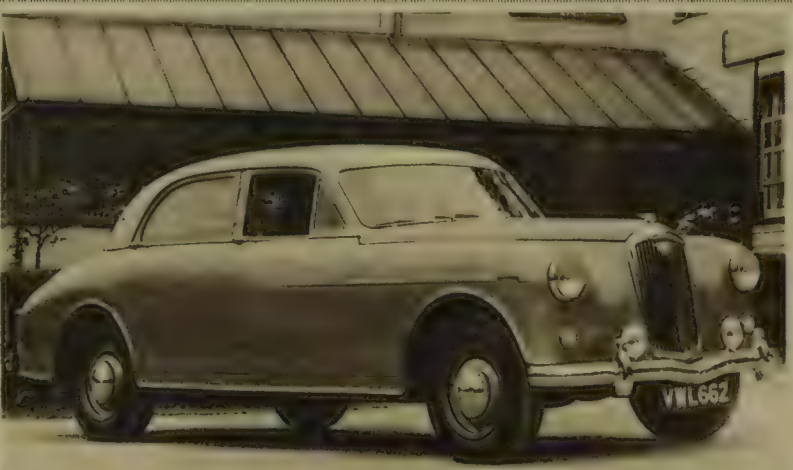




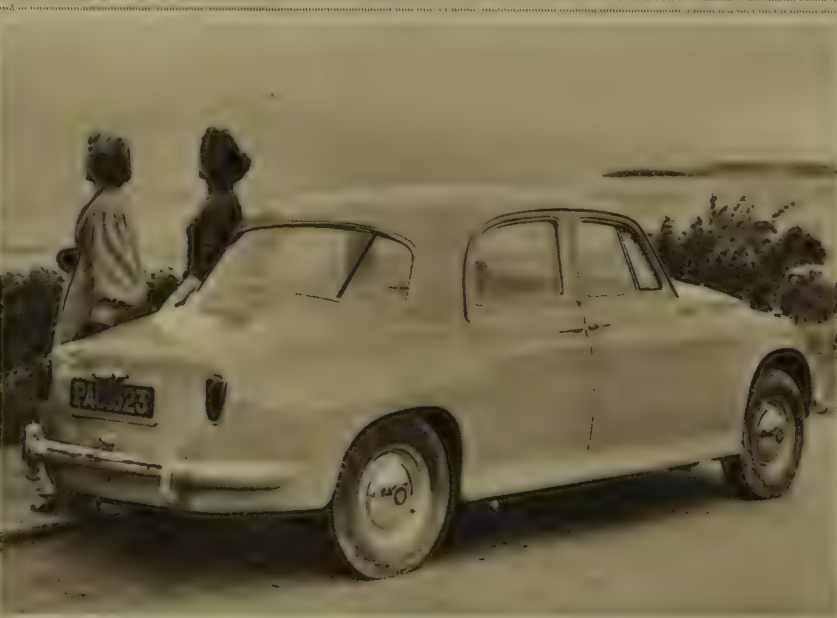
POWERED BY A 6-CYLINDER O.H.V. ENGINE: THE A.C. ACE TWO-SEATER SPORTS CAR, WHICH HAS INDEPENDENT SUSPENSION ON ALL FOUR WHEELS.



HAVING A PERFORMANCE OF WELL OVER 100 M.P.H. IN UNTUNED FORM: THE AUSTIN HEALEY HUNDRED TWO-SEATER SPORTS CAR, WHICH COSTS £1063.



A FULL SIX-SEATER SALOON WITH A NEW 6-CYLINDER ENGINE AND TWIN CARBURETTORS: THE NEW WOLSELEY "6/90," WHICH IS FITTED WITH A FOUR-SPEED GEAR-BOX.



INCORPORATING THE ROVER FREE-WHEEL SYSTEM: THE ROVER "90," WHICH HAS A 6-CYLINDER ENGINE OF 2638 C.C. IT COSTS £1297.

AT THE MOTOR SHOW: EIGHT FAST AND FULLY-EQUIPPED CARS, BY FAMOUS MAKERS, COSTING UP TO £1600.

Eight cars, among a number costing up to £1600, including purchase tax, are shown on this page. A.C. Cars, Ltd., at Stand No. 139, display a two-door and four-door saloon, and the Ace two-seater sports and Hard Top. Prices of the first three are £1457, £1571 and £1439, that of the Hard Top is not yet disclosed. An entirely new fast saloon is shown on the Wolseley Stand, No. 157; this is the "6/90," which costs £1205. On Stand 158, Humber show the *Super Snipe* saloon at £1396, the limousine at £1509 and the *Hawk* limousine at £1099. A newcomer to Earls Court



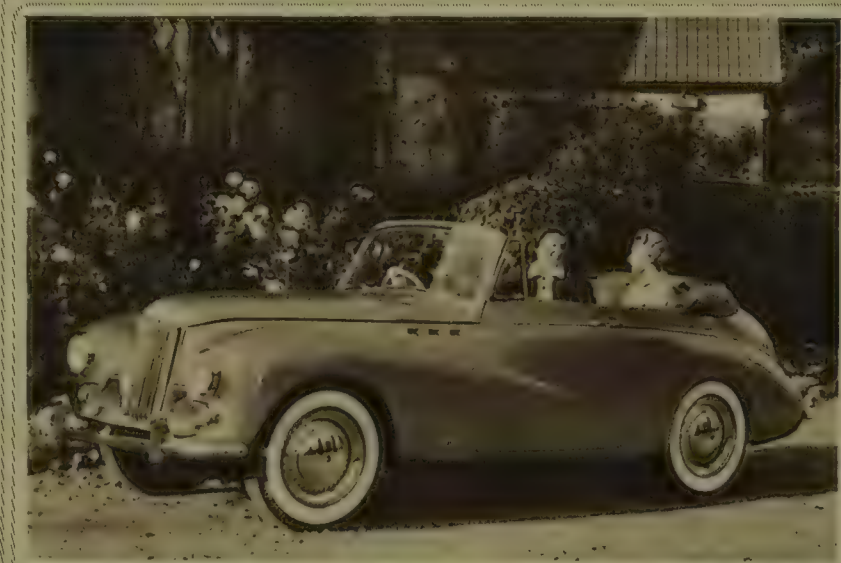
POWERED BY THE RECENTLY INTRODUCED "BLUE RIBAND" 6-CYLINDER O.H.V. 4-LITRE ENGINE: THE NEW HUMBER SUPER SNIPE SALOON.



A FAST AND FULLY-EQUIPPED SALOON WITH A 2443 C.C. ENGINE: THE RILEY 2½-LITRE PATHFINDER, WHICH COSTS £1382.



THE FIRST MEDIUM-SIZED CAR OFFERING AUTOMATIC TRANSMISSION AS STANDARD EQUIPMENT: THE NEW 1½-LITRE LANCHESTER SPRITE, WHICH COSTS £1077.



A CONVERTIBLE COUPE: THE NEW SUNBEAM MARK III. WITH A 2½-LITRE O.H.V. ENGINE WITH A RE-DESIGNED HEAD. THIS CAR COSTS £1198.

is the *Swallow Doretti*, on Stand 134, which costs £1102, plus £56 for overdrive. Citroën, who still supply saloons with fixed or sliding roofs, are on Stand No. 138. Their "Big 15" costs £1049 and £1063, while the 6-cylinder saloon is £1333 and £1350. On the Daimler Stand is the lovely, though familiar, *Conquest* saloon, which costs £1511. The Rover Company, Stand 144, show three saloons, almost identical in general appearance, the "60", "75" and "90," costing £1163, £1269 and £1297 respectively. The first is a 4-cylinder, the other two are 6-cylinder saloons.





(ABOVE.) WITH A STANDARD FUEL CONSUMPTION OF ABOUT 32 M.P.G.: THE MERCEDES-BENZ 180 SALOON, WHICH HAS A 4-CYLINDER 1767 C.C. ENGINE AND CAN BE SEEN ON STAND 115.

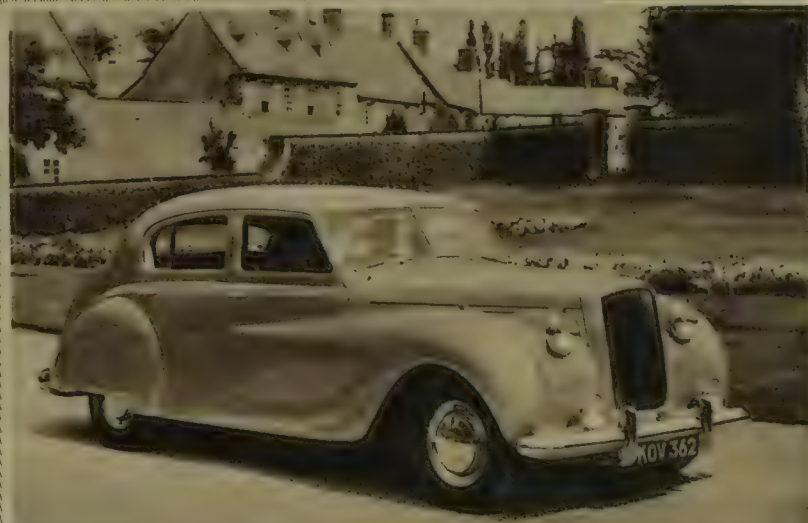


(ABOVE.) MAKING ITS DÉBUT AT THE MOTOR SHOW: THE NEW DAIMLER REGENCY MK. II, WHICH COMBINES A RARE PERFORMANCE WITH A HIGH DEGREE OF LUXURY. IT IS AVAILABLE WITH EITHER A 3½ OR 4½ LITRE ENGINE. IT HAS THE NEW DUNLOP TUBELESS TYRES FITTED AS STANDARD EQUIPMENT. WITH THE 3½ LITRE ENGINE THE REGENCY COSTS £2324.

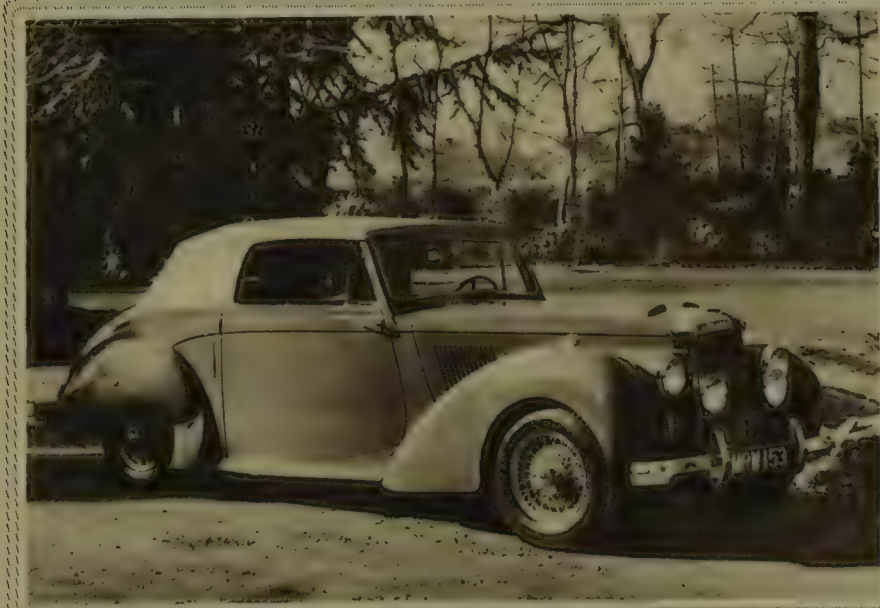
(RIGHT.) LAVISHLY EQUIPPED AND WITH INCREASED PERFORMANCE: THE NEW "M" TYPE MK. VII. JAGUAR, WHICH HAS THE 3½-LITRE XK 140 ENGINE.



WITH A REINFORCED PLASTIC BODY: THE JENSEN "541" 4-LITRE SALOON, WHICH IS POWERED WITH A 6-CYLINDER O.H.V. 3993 C.C. ENGINE.



A CAR WITH BEAUTIFUL LINES: THE AUSTIN PRINCESS III, WHICH HAS A COACH-BUILT BODY BY VANDEN PLAS AND COSTS £2182.



A FOUR-SEATER COUPÉ WITH AN INTERNAL BODY FINISH OF VERY HIGH QUALITY: THE ALVIS T.C. "21/100," WHICH COSTS £1928.



OFFERING A CHOICE OF THREE TYPES OF TRANSMISSION—SYNCHROMESH, PRE-SELECTOR OR FULLY AUTOMATIC: THE ARMSTRONG-SIDDELEY SAPPHIRE SALOON.

#### AT THE MOTOR SHOW: SOME OF THE OUTSTANDING CARS IN THE UP TO £2600 PRICE RANGE AT EARLS COURT.

Seven cars which are representative of the price range of up to £2600, and all of which can be seen at Earls Court, are shown on this page. In this group are Alvis, Stand 128, with their T.C. 21/100 Saloon and Drophead Coupé, the former priced at £1821 and the latter at £1928. The Armstrong-Siddeley Sapphire Saloon (Stand 169) is now offered with a choice of three types of transmission. The pre-selector model costs £1821 and with fully automatic gear-box the price is £1990; the latter dispenses with the clutch pedal. The big Daimler range for 1955, on Stand 140, includes the new Regency Mk. II. Saloon at £2324, the Conquest

Roadster at £1673, the Century Saloon at £1661, and the Drophead Coupé at £1736. Vanden Plas, on Stand 101, show the Austin Princess III. Saloon at £2182, and the Limousine at £2253; while the long-wheel-base Saloon and Limousine cost £2480. The Jaguar XK "140" Fixed Head Coupé and Drophead Coupé are £1616 and £1644 respectively. The new Mk. VII. "M" is £1616. All these can be seen on Stand 129. Among the foreign makes, Mercedes-Benz exhibit the "180" Saloon, on Stand No. 115, at £1694, and the "220 A" Saloon at £2123; and on Stand No. 149 the Borgward "2400" Pullman Saloon at £2118 is shown.





FITTED WITH THE 1971 C.C. 6-CYLINDER BRISTOL ENGINE OF MOTOR-RACING FAME: THE NEW BRISTOL "405" SALOON.



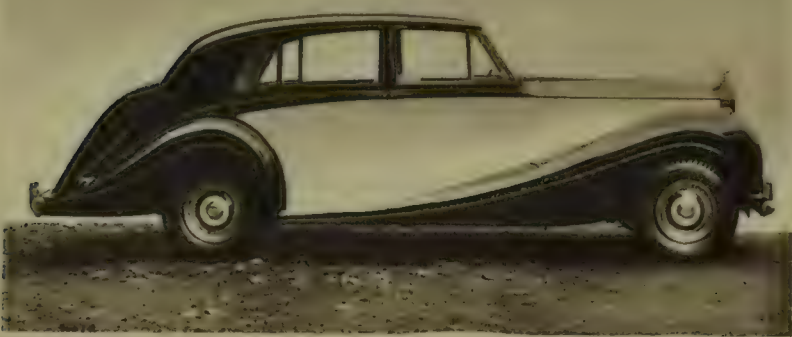
A SPORTS SALOON PAR EXCELLENCE: THE 1955 3-LITRE 6-CYLINDER ASTON MARTIN "DB2-4," WHICH IS ALSO OFFERED AS A DROPHEAD COUPÉ.



WITH MULLINER COACHWORK: THE BENTLEY CONTINENTAL SPORTS SALOON WITH A 4566 C.C. 6-CYLINDER O.H.V. ENGINE, AND EITHER SYNCHROMESH OR AUTOMATIC GEAR-BOX.



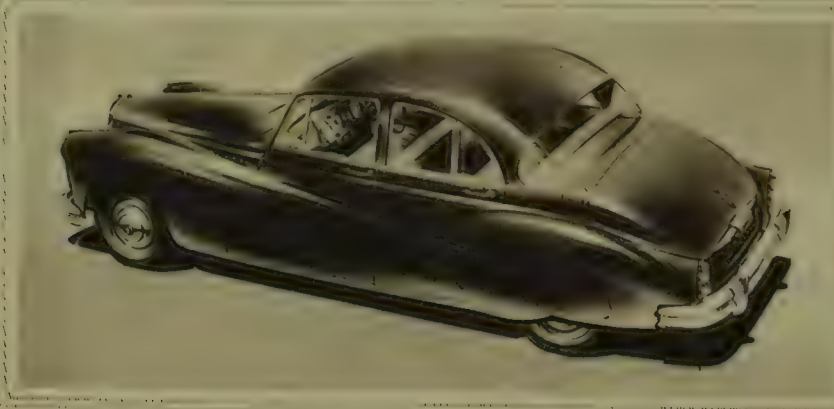
WITH COACHWORK BY THE MANUFACTURERS: THE ROLLS-ROYCE SILVER DAWN, WITH A 4566 C.C. 6-CYLINDER O.H.V. ENGINE AND EITHER SYNCHROMESH OR AUTOMATIC GEAR-BOX.



WITH COACHWORK BY FREESTONE AND WEBB: THE ROLLS-ROYCE SILVER WRAITH SIX LIGHT SALOON OR LIMOUSINE, WHICH COSTS £6964.



HAVING A SIMILAR ENGINE TO THE ASTON MARTIN "DB3S" COMPETITION CAR: THE 3-LITRE 6-CYLINDER LAGONDA DROPHEAD COUPÉ BY DAVID BROWN.



ONE OF THE DAIMLER RANGE: THE SPORTSMAN SALOON, WHICH IS OFFERED WITH EITHER A 3½- OR 4½-LITRE ENGINE AT £2650 AND £3103 RESPECTIVELY.

#### AT THE MOTOR SHOW: SOME OF THE WORLD'S FINEST CARS IN THE OVER £2800 PRICE RANGE.

Some of the world's finest cars can be seen among those in the top price group at Earls Court, and seven of these are shown on this page. On Stand 124, Aston Martin have their highly successful DB3S competition car, which is now available to the public at £3684; they are also showing the DB2-4 Sports Saloon at £2728 and Drophead Coupé at £2870. The David Brown Lagonda, Stand 136, appears as a four-door and two-door saloon and a Drophead Coupé at £3401, £3202 and

£3401 respectively. Both have the 6-cylinder 3-litre engine. The Bentley Stand, No. 171, and Rolls-Royce Stand, No. 172—always a joy to the visitor to the Motor Show—display some magnificent cars. Bristol Cars have a new model, the "405" Saloon and a Drophead version, each costing £3188. The Daimler Company are showing several models on Stand No. 140, including the Sportsman Saloon, with either 3½- or 4½-litre engine, at £2650 and £3103, both with over-drive.



## GOVERNMENT APPOINTMENTS, AND OTHER PEOPLE IN THE PUBLIC EYE.



**LORD CHANCELLOR:**  
**SIR D. MAXWELL FYFE.**

New Government appointments were announced on October 18. The new Lord Chancellor, who succeeds Lord Simonds, has been Home Secretary and Minister for Welsh Affairs since 1951. He was Solicitor-General, 1942-45, and Attorney-General, 1945.



**HOME SECRETARY: MAJOR GWILYM LLOYD GEORGE.**

Major Lloyd George, who succeeds Sir D. Maxwell Fyfe as Home Secretary and Minister for Welsh Affairs, has been Minister of Food since 1951. He was Minister of Food from 1941-42 and Minister of Fuel and Power, 1942-45.



**MINISTER OF DEFENCE:**  
**MR. HAROLD MACMILLAN.**

Minister of Housing and Local Government since 1951. He succeeds Earl Alexander. He was Minister Resident at Allied H.Q., N.W. Africa, 1942-45, and Parliamentary Under-Secretary of State for the Colonies, 1942.



**MINISTER OF HOUSING:**  
**MR. DUNCAN SANDYS.**

Mr. Macmillan's successor as Minister of Housing and Local Government, Mr. Sandys, has been Minister of Supply since 1951. He was Financial Secretary at the War Office, 1941-43, and Minister of Works from 1944 until 1945.



**MINISTER OF EDUCATION:**  
**SIR DAVID ECCLES.**

Minister of Works since 1951, Sir D. Eccles has succeeded Miss Florence Horsburgh, who is to be a Dame Grand Cross of the Order of the British Empire. Sir David was Economic Adviser to H.M. Ambassadors at Madrid and Lisbon, 1940-42.



**MINISTER OF FOOD:**

**MR. D. HEATHCOAT-AMORY.** Mr. Heathcoat-Amory, who is Minister of Agriculture, will combine with it the office of Minister of Food while carrying out an amalgamation of the two. He was Minister of State, Board of Trade, 1953-1954, and Minister of Pensions, 1951-1953.



**MINISTER OF SUPPLY:**  
**MR. SELWYN LLOYD.**

The new Minister of Supply, aged fifty, was formerly Minister of State, Foreign Office. He has been Member for Wirral since 1945. He was Recorder of Wigan from 1948-51. He served throughout the war in the Army.



**MINISTER OF WORKS:**  
**MR. NIGEL BIRCH.**

The new Minister of Works was formerly Parliamentary Secretary, Ministry of Defence. He has been Member for West Flint since 1950. From 1951-52 he was Parliamentary Under-Secretary, Air Ministry. During the war he served in the K.R.R.C. and on the General Staff.



**MINISTER WITHOUT PORTFOLIO: LORD MUNSTER.**

The new Minister without Portfolio has been Parliamentary Colonial Under-Secretary since 1951, and was from 1944-45 Parliamentary Under-Secretary, Home Office. He becomes a Privy Councillor, and in his new post will assist Lord Salisbury.



**MINISTER OF STATE:**  
**MR. ANTHONY NUTTING.**

The new Minister of State, who becomes a Privy Councillor, was formerly Parliamentary Under-Secretary of State, Foreign Office, and was the youngest member of the Government. He acted as Private Secretary to Mr. Eden in 1942.



**NEW ATTORNEY-GENERAL:**  
**SIR R. MANNINGHAM-BULLER.**

The new Attorney-General, formerly Solicitor-General, has been Member for the South Division of Northants since 1950, and was from May to August, 1945, Parliamentary Secretary to the Minister of Works. He was a member of the Parliamentary delegation to the U.S.S.R. in 1945.



**SOLICITOR-GENERAL:**  
**MR. H. B. HYLTON-FOSTER.**

The new Solicitor-General, who becomes a Knight, is Member for York. He was called to the Bar in 1928, and has been Recorder of Kingston-upon-Hull since 1950. He was Deputy Judge Advocate, North Africa and Italy, 1942-45.



**DR. MALAN, PRIME MINISTER OF SOUTH AFRICA, WHO HAS ANNOUNCED HIS RETIREMENT.**

Dr. Daniel François Malan, Prime Minister of the Union of South Africa and Minister for External Affairs since 1948, announced on October 12 that he will retire from office on November 30. It is understood that he will also resign as Member of Parliament for Piquetberg. Dr. Malan will be eighty on November 30.



**AT AN EXHIBITION OF HIS DRAWINGS OF CAVE PAINTINGS: THE ABBÉ BREUIL.**

The Abbé Breuil, who has been making copies of the cave paintings and engravings of palaeolithic man since about 1900, is seen above with one of a selection of his drawings—a bison—from an exhibition which opened at the Arts Council Gallery, St. James's Square, on October 15. The selection from those he made in the Altamira cave in 1902 to those made in South Africa in 1947, is about to be published by the Abbé Breuil Trust.



**WINNER OF THE NEWMARKET TOWN PLATE: MISS ANN WAUGH WITH LE MOUSSAILLON II.**

The Newmarket Town Plate, inaugurated during the reign of Charles II. in 1666, "to be run on the second Thursday in October for ever," was this year won by Miss Ann Waugh on *Le Moussailon II*. It is the only race under Jockey Club rules open to women riders.



**RESIGNED AS LORD OF APPEAL IN ORDINARY: LORD PORTER.**

Because of ill-health, Lord Porter has resigned his office of Lord of Appeal in Ordinary which he has held since 1938. Called to the Bar, Inner Temple, in 1905, he was Recorder of Newcastle-under-Lyme, 1928-32, and Walsall, 1932-34. He was a Judge of the High Court of Justice, King's Bench Division, 1934-38.



**A GREAT HISTORIAN: PROFESSOR ARNOLD TOYNBEE.**

We reproduce this photograph of Professor Toynbee on the occasion of the publication, on October 14, of the remaining eight parts of his massive work, "A Study of History." The history, which runs into ten volumes, has been described as a work comparable in scope and magnitude with that of Gibbon.



**THE CLIMBERS OF K-2: LINO LACEDELLI (LEFT) AND ACHILLE COMPAGNONI.**

L. Lacedelli and A. Compagnoni, the two climbers who made the final assault on Mt. Godwin-Austen (K-2) on July 31, were named by Professor Desio, the leader of the successful Italian expedition, at a ceremony in Genoa on October 12.



**APPOINTED TO BE A JUDGE: MR. J. C. MAUDE.**

Mr. John Cyril Maude, Q.C., the son of the late Cyril Maude, the actor, has been appointed an additional Judge of the Mayor's and City of London Court. Recorder of Plymouth since 1944, he was M.P. (C.) for Exeter, 1945-51. He was Member of the General Council of the Bar, 1952.



**TO BE HEAD OF THE C.O.I.: MR. T. FIFE CLARK.**

Mr. T. Fife Clark has been appointed Director-General of the Central Office of Information in succession to Sir Robert Fraser. Since 1951 Mr. Clark has been acting as adviser on Government public relations, a post he will continue to hold. During the same period he has been Press Liaison Officer for No. 10, Downing Street.



## AT HOME AND ABROAD: CABLE-LAYING, A CENTENARY AND AN



COMPLETING A NEW DIRECT TELEPHONE LINK WITH NORWAY. THE CABLE-LAYING SHIP *MOWAT* OFF THE ABERDEENSHIRE COAST AFTER LAYING THE CABLE FROM OS, NEAR BERGEN. The British cable-laying ship *Mowat* recently finished laying the first telephone cable under the North Sea between Britain and Norway. The cable will establish thirty-two direct telephone lines between the two countries. Previously telephone communications had to be transmitted via the Continent.



BEFORE LEAVING LONDON ON HER MAIDEN VOYAGE ON OCTOBER 21: BRITAIN'S MOST MODERN CABLE REPAIR SHIP, *RECORDER*, 3300 TONS, SEEN MOORED AT GREENWICH. Britain's most modern cable repair ship, *Recorder*, was due to leave on her maiden voyage on October 21 to lay cables in the western approaches to the British Isles. The large bow shears, which can be seen in the photograph, are to facilitate the handling of deep-sea submarine telegraph repairs.



(ABOVE) HO CHI-MINH, THE VIET-MINH LEADER (LEFT), WITH MR. DESAI, INDIAN CHAIRMAN OF THE INTERNATIONAL COMMISSION ON VIET-NAM; AND (BELOW) VIET-MINH TROOPS. Ho Chi-minh, the Viet-Minh leader, is shown smiling happily as he poses with Mr. Desai, Indian chairman of the International Commission on Viet-Nam, at Nguyen. Our lower left-hand photograph shows Viet-Minh troops marching in wet weather to the airport at Bac Mai, south of Hanoi, which lies in the code.



THE VIET-MINH VICTORY PARADE IN HANOI; SOLDIERS DRIVING THROUGH THE STREETS IN LORRIES, PASSING "CHIEF GROUPS" OF POLICE, YOUNG PEOPLE AND DISTRICT COMMITTEES. Hanoi's own Capital Regiment, composed basically of troops who fled with Ho Chi-minh, the Viet-Minh leader, in December 1946, led the Communist Victory Parade in sunshine through the streets, after the take-over of Hanoi. Enthusiasm was fostered by "chief groups."



COMMEMORATING THE CENTENARY OF THE DEPARTURE OF THE SISTERS OF MERCY FOR THE CRIMEA TO WORK WITH FLORENCE NIGHTINGALE: A SOLEMN HIGH MASS ON OCTOBER 16. The surviving Sisters of Mercy who worked with Florence Nightingale on their return visited the Hospital of St. John and St. Elizabeth, now in Grove End Road. The centenary of their departure was commemorated at a solemn high mass in the hospital Church of St. John of Jerusalem before the Cardinal Archbishop of Westminster.



BUILT FOR SHELL AT A COST OF SOME £500,000 AND COMPLETED IN JUST OVER NINE MONTHS: A 1200-TON MOVABLE ISLAND OF STEEL FOR DRILLING FOR OIL AT SEA. On October 14 a 1200-ton movable island of steel, with many features unique in the relatively new science of drilling for oil at sea, was set up in the Persian Gulf. The steelwork was fabricated in the Netherlands and shipped to Doha in Qatar for the erection work, done by George Wimpey and Co. of London.

## ROYAL OCCASIONS, LONDON STRIKES, UNDERWATER OIL SEARCH.



ARRIVING IN NORTHERN IRELAND FOR A THREE-DAY VISIT: H.R.H. THE DUCHESS OF GLOUCESTER INSPECTING THE GUARD OF HONOUR AT ALDERGROVE R.A.F. STATION. On October 11 the Duchess of Gloucester arrived at Aldergrove R.A.F. station for a three-day visit to Northern Ireland. The Duchess was to have made the visit last May, but had to cancel it owing to an attack of influenza. During her visit the Duchess carried out a heavy programme of engagements.



OPENING A NEW ELECTRONIC LABORATORY AT CREWE TOLL, EDINBURGH: H.R.H. THE DUKE OF EDINBURGH, WHO SPOKE ABOUT THE GROWING IMPORTANCE OF ELECTRONICS. On October 11, at the beginning of his three-day programme of official engagements in Scotland, the Duke of Edinburgh opened a new electronics laboratory, built by Ferranti, Ltd., at Crewe Toll, Edinburgh. The laboratory was sponsored by the Scottish Council (Development and Industry), the Admiralty, and the Ministry of Supply.



GATHERING AT CUSTOM HOUSE FIELDS BEFORE MARCHING TO VICTORIA PARK, BETHNAL GREEN, TO HOLD A MASS MEETING: SEVERAL THOUSAND MEN, INVOLVED IN THE LONDON DOCKERS' STRIKE. At a mass meeting of dockers and stevedores in Victoria Park, Bethnal Green, on October 12, many thousands of men decided to stay on strike. On October 17 they were joined by 4500 members of the Watermen, Lightermen, Tugmen and Bargemen's Union, who manœuvre the ships in the Thames.



INSPECTING THE QUEEN'S BAYS (2ND DRAGOON GUARDS): H.M. QUEEN ELIZABETH THE QUEEN MOTHER AT BIRKENHEAD ON OCTOBER 16. On October 16 Queen Elizabeth the Queen Mother flew from London Airport to Roscombe Down to pay a visit to The Queen's Bays (2nd Dragoon Guards), of which regiment she is Colonel-in-Chief. The Queen's Bays recently returned to this country after a five-year tour of duty with the British Army of the Rhine.



DURING HIS INSPECTION OF MEMBERS OF ST. ANDREW'S AMBULANCE ASSOCIATION: THE DUKE OF EDINBURGH AT BIRCH PARK, GLASGOW, ON OCTOBER 13. During a twelve-hour tour of the West of Scotland on October 13, the Duke of Edinburgh visited Glasgow, Prestwick Airport and a clothing factory at Larkhall, Lanarkshire. His Royal Highness also inspected a parade of 2000 members of the St. Andrew's Ambulance Association at Birch Park.



THE LONDON BUS STRIKE: STRIKERS AT A MASS MEETING IN TRAPALGAR SQUARE ON OCTOBER 17, WHEN THEY WERE ADDRESSED BY VARIOUS SPEAKERS FROM DALSTON GARAGE. At the time of writing, more than half of London's buses had stopped running owing to a strike of bus personnel. The strikers maintain that, owing to labour shortage, the present bus schedule puts too heavy a strain on them and that, in order to attract more labour, wages should be increased by about 62.2 pence.



# IN AN ENGLISH GARDEN.

WHAT is it, I wonder, that controls the fruiting, or the not fruiting, of the common spindle-tree, *Euonymus europæus*. It grows plentifully in hedges less than a

mile from my garden, and there fruits magnificently. But a specimen which I planted in my garden a few years ago has never yet produced a single berry, although it has grown into a fine, hearty bush between 8 and 9 ft. high and with a trunk as thick, at the base, as my wrist. It enjoys an open sunny position, and the soil is a pleasant, normal, light loam, with a fair amount of limestone rubble in it. If it were in very rich soil, and producing rank, sappy growth, I would not have been surprised at its reluctance to fruit. But the growth is healthily normal, with plenty of wiry, twiggy branches which look as though they should fruit as freely as the bushes in the near-by hedges. But apart from a meagre sprinkling of the dull little greenish flowers, no interesting event has occurred. Soon after I planted my original spindle-tree it occurred to me that perhaps it was like certain trees and shrubs—the "Cox's Orange Pippin," for instance—which are self-sterile; so matey, in fact, that they are incapable of fruiting without a companion to provide the necessary pollen. Taking no chances, therefore, I planted a second spindle-tree close to the first, and this, too, has grown into a fine specimen. Still no berries. What else can I do about it? I really don't know. Soil and sunshine appear to be perfect, and matrimonial amenities equally perfect. Perhaps the only thing now is the tedious expedient of possessing my soul in patience. What a bore, for a well-fruited specimen of *Euonymus europæus* is not only one of the finest of all our native berrying shrubs or small trees—it is among the most attractive of all fruiting shrubs, British or foreign, with its spraying branches behung with countless dangling pink capsules which split open to display fine, glossy, orange seeds as big as peas.

The contrast of these seeds with their bright pink capsule containers makes an odd colour discord; odd, yet strangely, surprisingly attractive. The height of the spindle-tree is given as 10 to 25 ft., though specimens have been recorded from Scotland from 25 to 30 ft. tall. It may be grown either as a bush, or trained up as a small tree, with a clear stem below, branching to a spreading head above. The normal wild type, with its brilliant pink capsules and orange berries, is showy enough to satisfy the most avid colour addict. But there are several distinct varieties which would be even more worth planting, and some which may safely be avoided.

*Euonymus europæus atropurpureus* has dark purple leaves which in autumn change to blood-red. This I have only seen in leaf. If it would fruit as freely as the type it should make a brilliant autumn display, but I have an idea that it relies chiefly upon its leaf-colour for recognition. There are one or two forms with distinctly coloured fruit capsules. *Euonymus europæus* var. *albus* has white fruits, and is worth growing to contrast with the pink-fruited type. Bean, in his "Trees and Shrubs Hardy in the British Isles," describes a form, *E. e. var. intermedius*, which sounds a truly magnificent thing. But I have never met it, either in gardens or in nursery

## THE SPINDLE-TREE.

By CLARENCE ELLIOTT, V.M.H.

catalogues. Bean says of it: "This, perhaps the finest of all the forms of *E. europæus*, has not spread in cultivation anything like so much as its merits entitle it to have done. It was brought into notice in the autumn of 1919, when the late Mr. Sidney Morris, of Earlham Hall, Norwich, exhibited it in full fruit at a Show in Norwich, and again in 1920, when, on 5th October, he obtained from the Royal Horticultural Society an Award of Merit for it as a beautiful fruit-bearing

shrub. It is distinguished chiefly by the large ovate leaves. . . Mr. Morris's plant was also remarkable for the enormous crops of fruits it habitually produced and for their bright-red colour and large size."

There is also the form *Euonymus europæus* var. *aldenhamensis*, which cropped up in the garden of the late Hon. Vicary Gibbs at Aldenham, Herts. This, too, received the R.H.S. Award of Merit, on October 17, 1922, on account of its large, brilliant pink fruit, carried on extra-long pendulous stalks. Bean also describes another form, *Euonymus e. var. aucubafolius*, as "leaves blotched with yellow; rather unsightly." A masterly understatement; the thing should have been burnt at birth.

I have not yet made an exhaustive search in tree and shrub nurserymen's catalogues for the two outstanding varieties of spindle-tree—*E. e. intermedius* and *aldenhamensis*. I have looked in one or two of the more likely lists, and, rather to my surprise, have so far drawn blank. However, the hunt is up. Meanwhile, I must settle down to the tedious process of waiting for my more ordinary spindle-trees to make up their minds to fruit.

On one of his Far Eastern plant-collecting expeditions, Reginald Farrer collected what promised to be an attractive prostrate *Euonymus*. It formed a low, close mat of slender green stems with small, narrow leaves, and fruits very like those of *Euonymus europæus* in form and colour, though a shade paler pink in the capsule. Unfortunately, it only promised to be of value without ever fulfilling the promise. I grew it for a good many years, but it was always a shy fruiter, never making any sort of a show with its berries. With its trailing mat-forming habit it would have been a treasure indeed if it had covered itself with those big pink and orange fruits as freely as *E. europæus* does when really trying.

There is a family of vigorous climbing twining shrubs, the *Celastrus*, which have fruits very like those of the spindle-tree, and which, when well-grown, are extremely decorative, and valuable for decorating tree-stumps and similar supports. The two best known are *Celastrus angulatus* or *latifolius*, with very showy orange and red fruits, and the North American "Waxwork," *Celastrus scandens*, with brilliant orange

capsules and scarlet seeds in early winter. I say the two "best known species," but perhaps the two less uncommon would be nearer the mark, as for some reason or other one very seldom sees either of them in gardens. I think the reason for this neglect may perhaps be that they are such rampant growers once they become established, demanding so much space over which to riot and sprawl, that relatively few gardens can provide suitable and adequate accommodation for them. But if they can be given something large and roomy to smother and strangle, I know few climbers which will do the job so readily and in such a highly decorative manner.

I first saw one of them, long ago, *Celastrus scandens*, I think it was, rioting over some dark-foliaged conifer in a roadside plantation in Surrey. It was a magnificent sight, and showed up superbly against its sombre background, looking like a particularly brilliant spindle-tree gone mad and taken to climbing.



THE FRUIT OF THE SPINDLE-TREE, *EUONYMUS EUROPAEUS* "AMONG THE MOST ATTRACTIVE OF ALL FRUITING SHRUBS, BRITISH OR FOREIGN . . . WITH COUNTLESS DANGLING PINK CAPSULES SPLIT OPEN TO DISPLAY FINE, GLOSSY, ORANGE SEEDS AS BIG AS PEAS."

Photograph by A. Harold Bastin.



DESCRIBED BY BEAN AS "THE MOST STRIKING OF ALL HARDY CLIMBERS DURING NOVEMBER, DECEMBER AND JANUARY": *CELASTRUS ORBICULATUS*. THE CAPSULES ARE GREEN, OPENING TO SHOW A GOLDEN-YELLOW INSIDE AND SHINING SCARLET SEEDS.

On this page, Mr. Elliott writes of two unaccountably neglected climbers, *Celastrus angulatus* and *C. scandens*, from respectively China and North America. *C. orbiculatus*, which is general in North-East Asia, is likewise little known, despite its perfect hardness and brilliant winter appearance. (Photograph by J. E. Downward.)



NOVELTIES IN THE NEWS  
FROM FIVE CONTINENTS.

A FRENCH "FLYING BEDSTEAD"; OR TEST-BED FOR EXPERIMENT IN VERTICAL FLIGHT.

On October 13 the French Air Minister, M. Catroux, claimed that "France was not behind other nations," and mentioned that she had a "Flying Bedstead." The test-bed shown, however, appears to be a stationary experimental platform, unlike the Rolls-Royce rig which has actually flown.



MR. WILLIAM WILLIS ON THE BALSA-LOG RAFT ON WHICH HE DRIFTED 6500 MILES ACROSS THE PACIFIC.

On June 22 Mr. Willis, a Texan, left Peru, drifting on a raft of seven balsa logs, called the *Seven Little Sisters*; and on October 15 stepped ashore at Pago Pago, Samoa, after drifting 6500 miles in 115 days. The drift of the *Kon-Tiki* in the Pacific covered 4500 miles in 101 days.



CLAIMED AS THE TALLEST BUILDING IN INDIA: THE WEST BENGAL SECRETARIAT IN CALCUTTA.

This Indian skyscraper was recently opened in Hastings Street, Calcutta, by Dr. B. C. Roy, and is claimed as India's tallest building. It houses the West Bengal Government Secretariat; and is long and narrow in design, somewhat after the fashion of the U.N. Secretariat building in New York.



HOISTING A 4-TON "HEREFORD BULL" OF STEEL AND PLASTIC ON TO A PYLON IN KANSAS CITY, MISSOURI.

This statue has been chosen as the symbol of the American Hereford Association and is mounted on a 90-ft. pylon at the headquarters in Kansas City of the Association. It looks out over the city's airport.



HOW TO MOUNT A CROSS ON A CHURCH STEEPLE: LIFT IT ... AND HOVER EXACTLY OVERHEAD, UNTIL THE WORKMEN HAVE FIXED THE CROSS IN POSITION.

This extremely graphic demonstration of exactly how a helicopter can assist building operations took place at Avesta, an iron-smelting town in Kopparberg, Sweden. A cross for the church, some 14½ ft. long and weighing a little over 3 cwt., was received, lifted above the church by a helicopter, and lowered by the hovering aircraft until it fitted into the prepared socket, where it was secured by the waiting steeplejacks.



(LEFT.) NEVER BEFORE SEEN AT THE LONDON ZOO: A YOUNG GERENUK, OR WALLER'S GAZELLE, BEING TEMPTED WITH A BANANA.

This charming long-necked gazelle, the first to be exhibited at Regent's Park, is a young male and comes from Northern Kenya. The coat of the fully-grown animal is red-fawn, with a broad brown band down the back. Gerenuks range from Somaliland to Kilimanjaro, but are rare in captivity.

(RIGHT.) A TRACKED CARRIER, WITH A THREE-BLADED PROPELLER: A U.S. ARMY OTTER AMPHIBIAN ENTERING THE WATER.

This U.S. Army M-76 Otter amphibious cargo-carrier has a 135-h.p. motor and was developed by the Pontiac division of General Motors. It is capable of traversing almost any kind of ground at speeds up to 30 m.p.h.; and, as can be seen, has a screw for use in propelling it in water.







ONE evening about five years ago the telephone rang in the Deanery and the Dean answered in person. A strange voice enquired whether he would be so obliging as to direct the owner of the voice to the Seven Deadly Sins; it seemed a pity to disturb a Dean over so trivial a matter, but time was short, and the voice had failed to find them that evening. The voice was mine, the Dean was the Dean of York; there was a brief gasp of surprise, but he recovered immediately and very kindly gave me the information I wanted. A proper Dean, I say, imperturbable and helpful, for his directions were explicit and authoritative.

I have dined out on this story ever since, with the result that in certain areas people have been known to nudge one another in the street and say "See that old fellow! He went to York looking for the Seven Deadly Sins—and found them!" while several would enquire hopefully "And which, Sir, of the Seven did you find the most attractive?"

All this came about exactly as I have said because once a year or so I have to go to York to attend a meeting and—as far as time allows—make a habit of visiting the Minster, which, as everyone knows, is not only one of the noblest churches in Christendom but can vie with Canterbury and in some respects even with Chartres in the magnificence of its stained-glass windows; the sombre, warm grey-brown ruby-jewelled splendour of the Five Sisters' window alone makes the pilgrimage worth while.

While York had in its windows the most marvellous glass of the thirteenth, fourteenth, fifteenth, seventeenth and eighteenth centuries, it had very little of the sixteenth, so the authorities considered themselves fortunate when, in 1947, they were able to acquire four large panels of French sixteenth-century glass from a large house in Leeds which the owner was converting into flats. Here they are as they can be seen in St. Stephen's Chapel in the Minster. Renaissance Europe loved allegory, and in this window you have it in full measure, for the subject is the Fall of Man. Adam and Eve are leaving the Garden of Eden with their hands bound, led by Credulity, and surrounded by Poverty, Sorrow and Toil; to avoid any misapprehension, the ladies' names are plain for all to see. But cheerfulness breaks in on even so sad an occasion as this, for behind our first parents comes a rout of singularly attractive, well-dressed young women obviously well pleased with themselves, as well they might be, for they are the Seven Deadly Sins, sure of their honoured place in the world's subsequent history. The foliage on the left and the palaces in the background belong to the lost Eden, the sky is a pale grey-blue. Three of these young women are riding unpleasant-looking steeds which enable them to be identified as Pride, Lust and Gluttony, leaving Envy, Anger, Avarice and Sloth as

# A PAGE FOR COLLECTORS.

## FROM ROUEN TO YORK.

By FRANK DAVIS.

the remaining four. I have to leave to your imagination the lovely greens, reds, blues and rich purples of the colour scheme—it must suffice to say that this glowing, poetic fantasy is a precious addition to the Minster, where it has been placed facing a French stained-glass window of the seventeenth century, acquired at a sale in 1804 by the then Earl of Carlisle.

Naturally a search was made to discover, if at all possible, the origin and history of this remarkable window, and in due course the following facts came to light. The first clue was found in the book by E. H. Langlois "*Essai sur la Peinture sur Verre*," first published in 1822. Writing of the church of St. Vincent, at Rouen, Langlois mentions an allegorical window representing the triumph of the Christian

St. Nicholas, St. John, St. Cande-le-Vieux and Les Chartreux, and part of the glass at Saint-Herbland, and shipped them to Norwich, packed in seventeen large cases. A catalogue exists of the sale at which they were dispersed. It was held in 1804 and lots Nos. 19 and 20 are described as The Seven Deadly Sins and Companion to ditto. Adding all this up, it seems clear that the window of the illustration came from one of the five Rouen churches noted above and was painted from the self-same cartoons as were used for the window in St. Vincent described by Langlois. Moreover—and though this is beside the point, it is none the less an extraordinary coincidence—the frontispiece of the Van Hamp catalogue is a reproduction of the Visitation window, the window which was presented to York in 1804 by the Earl of Carlisle. How strange an Odyssey!

Packed up together, shipmates down the Seine and up to East Anglia—then one goes direct to York, the other to Leeds, where the family of Sheepshanks, cloth-merchants, had it in their house at the corner of North Street and New Briggate. Then site and window were bought by a furniture dealer who sold the window to a Chartered Accountant, John Gordon (a Lord Mayor of Leeds), who placed it in the Old Manor House at Headingley. Thence it moved to Church Lane House, Adel, and then to Potternewton House—and now, after all those changes, it faces its travelling companion across the width of the Minster. There were 259 lots unaccounted for, all presumably from these Rouen churches; when I am next in touch with the exciting world of colour and movement in which experts in stained glass live I must remember to enquire how many



NOW IN YORK MINSTER, AFTER MANY ADVENTURES: A FRENCH SIXTEENTH-CENTURY STAINED-GLASS WINDOW REPRESENTING, IN TYPICAL ALLEGORICAL STYLE OF THE PERIOD, THE FALL OF MAN. In the article on this page, Frank Davis describes the remarkable history and adventures of this fine sixteenth-century French stained-glass window, which represents, in typical allegorical style of the period, the Fall of Man. Adam and Eve, their hands bound, and accompanied by Credulity, Poverty, Sorrow and Toil, go out into the world followed by a gay procession of the Seven Deadly Sins—lively, high-stepping, well-dressed young women.

Virtues with the Seven Deadly Sins in procession, and then in a note he says this:—"Among some sixteenth-century bas-reliefs from a house in the Rue de l'Ecureuil, Rouen, Adam and Eve, fallen from their first innocence, walk away followed by Sorrow, Toil, Sickness, etc.—a sad cortège, among which are the Seven Deadly Sins, represented, as in the St. Vincent window, by pretty women with their hair elegantly dressed and richly adorned bearing green branches and riding on their appropriate animals." From another source comes this—in 1802, after the Peace of Amiens, a Dutchman named Van Hamp went to Rouen and bought all the stained glass in the churches of

have been identified, and to what extent they have been scattered throughout Europe and the United States. I wonder, too, whether Van Hamp did well out of his speculation—and here I would venture to say a word on behalf of this unknown Dutchman, who may have had piratical leanings, but to whom civilisation surely owes some sort of thanks.

The report of "The Friends of York Minster," to which I am indebted for this story, refers to Van Hamp's "plunderings"; which word appears to me a trifle harsh. Revolutionary fervour generally means disaster for the arts. Authority had decided that stained-glass windows in the churches in Rouen were inconsistent with the millennium; therefore they had to go. But were they smashed? Not at all—they were sold to an enterprising Dutchman, who took them off to where they were appreciated. When we in this country were persuaded that stained glass was bad for us, did we let anyone buy it who wanted it? We did not. We smashed all within reach and prided ourselves on being more barbarous than our neighbours. Personally, I hope Van Hamp did well out of his deal—he took a considerable risk and saved some very fine things from neglect, if not from destruction. Finally, another question—I wonder whether the Virtues mentioned by Langlois were as handsome and lively a set of young women as these Seven Sins? At a guess, yes, for on the whole the sixteenth century did not identify virtue with dyspepsia.

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# THE QUEEN'S LANCASHIRE TOUR: NEW BUILDINGS AWAITING THE ROYAL VISIT.



THE JOHN McCURDY HALL—THE COLLEGE OF FURTHER EDUCATION IN WIGAN—WHICH THE QUEEN ARRANGED TO OPEN ON OCTOBER 21, DURING HER TOUR OF LANCASHIRE. THE COLLEGE, NAMED AFTER A FORMER MAYOR OF WIGAN, AND BUILT TO ALLOW FOR FURTHER EXTENSION VERTICALLY, WILL ACCOMMODATE 3000 STUDENTS.



A VIEW, LOOKING TOWARDS THE MAYOR'S DESK, OF THE COUNCIL CHAMBER OF BURY TOWN HALL, WHICH WAS DUE TO BE OPENED BY THE QUEEN ON OCTOBER 22.



PANELLED IN WEST AFRICAN WOOD, WITH PLANE-TREE RELIEF AND HAVING DOUBLE DOORS OF ELM BURR: THE LUXURIOUS MAYOR'S PARLOUR IN BURY TOWN HALL.



THE SOUTH FRONT OF THE NEW BURY TOWN HALL, SHOWING, ABOVE THE CEREMONIAL ENTRANCE, A LARGE SCULPTURED PANEL CONTAINING THE BOROUGH'S COAT-OF-ARMS FLANKED BY OTHER SCULPTURED PANELS FEATURING THE LANCASHIRE ROSE. THE BUILDING WAS BEGUN IN 1938, BUT WORK WAS INTERRUPTED BY THE WAR.

During the Queen's tour of Lancashire, which she arranged to make on October 21 and 22, she was to visit St. Helens, Bootle, Mersey Docks and Harbour Board, Liverpool Town Hall, Bolton, Salford, Manchester, Oldham, Shaw and Rochdale, in addition to Wigan and Bury, where she was due to open two splendid new buildings. Wigan's College of Further Education—the John McCurdy Hall—has been erected on a site near Parson's Walk at a cost of £220,000. It comprises fourteen spacious and well-lit class-rooms, two drawing offices, an engineering workshop and fitting shop, in addition to mining science, engineering science and mining electrical

engineering workshops. The Principal of the College is Dr. E. C. Smith, M.I.N.E., A.M.In.C.—The new Town Hall at Bury is situated between Manchester Road and Knowsley Street, and its design, by Mr. R. Edmonds, F.R.I.B.A., was awarded first place in an open competition judged by Sir J. Hubert Worthington, F.R.I.B.A., and has been carried out by Messrs. Jackson and Edmonds, of Birmingham. The building provides also accommodation for the Corporation's administrative staffs. A feature of the rooms is the magnificent woodwork, carried out by local craftsmen under the direction of Mr. F. Haley, of Spencer and Clarke Ltd., Bury.





## THE WORLD OF SCIENCE.



IT may still be true that the leopard cannot change its spots, but this is not so for several of its relatives. The serval, in particular, has appeared under many names and several guises; and although a widespread and apparently a common animal in Africa, south of the Sahara, we are not only none too sure of its exact identity but it has kept the secrets of its habits fairly close. We first meet it in the scientific literature in 1733. It had, however, been already mentioned by Kolbe in 1719, in his "Present State of the Cape of Good Hope." In this he speaks of a Tyger Bush-cat "the largest of all the wild cats of the Cape-countries... spotted something like a Tyger." Nine years later, Labat, in his "Relation Historique de l'Ethiopia occidentale," mentions the Nsussi, a kind of wild cat the size of a dog, "whose appearance bespeaks cruelty, its eyes fierceness. Yet withal it is cowardly and gets its prey by cunning and insidious arts."

These brief introductions do little to recommend this new cat to us, and Buffon, in his "Histoire Naturelle" (1765), has little more to say in its favour. To him it was a savage and ferocious animal, but then Buffon's acquaintance with it was limited to a captive that had for several years lived in a cage in the Royal Menagerie at Versailles, under the name of the *chat-tigre*. He says, somewhat naively, that neither the state of captivity nor the good or the bad treatment had rendered it less docile, and the serval, as it is now called, was, according to Buffon, ready to launch itself at anyone who approached the bars of its cage. One shudders to think of the conditions under which the beast had been living if that was its disposition. Whatever ferocity it possessed did not prevent Buffon from publishing a faithful drawing of it, as seen through its iron bars. Perrault, writing in 1758, was more concerned with how this *loup-cerval* or *chat-pard* had come into being. He concluded that it was a hybrid of a cat and leopard cross. Nevertheless, he gave a fair summary of the beast's anatomy which, so far as I can find, is our sole source of information on this subject to-day.

Pennant, the English naturalist, was apparently unhampered by the apprehensions of his famous French colleague, and it was he who gave us the first detailed description of the animal. But Pennant made his study of it from a skin seen in a furrier's shop in London, in 1771, which the owner of the shop informed him had come from the Cape of Good Hope. Although Pennant and Kolbe spoke of South Africa as the home of the animal, and Labat of West Africa, Buffon supposed its home to be India and it to be the animal referred to by the Portuguese in India as the "serval." That, at all events, is how the beast received its present name. Apparently the name is derived from the Portuguese *lobo cerval*, meaning a lynx, and if this combination of *lobo* (=Latin *lupus*) the wolf and *cerval* (=Latin *cervus*) the stag suggests a hybrid then the name serval justifiably displaced Tyger Bush-cat, *chat-tigre*, *chat-pard*, Nsussi and any other synonyms, as the animal's later history shows. Ten years later Forster returned to the subject and, following a dissertation on the classification of the cat-tribe as a whole, tells us: "When I and my son touched the second time at the Cape of Good Hope in the year 1775, an animal of this species was offered me to purchase; but I refused buying it because it had a broken leg, which made me apprehensive of losing it by death during the passage from the Cape to London." It was gentle and tame, followed Forster about as a domestic cat would, rubbed itself against

### SERVAL AND SERVALINE.

By MAURICE BURTON, D.Sc.

his legs and purred. Forster gave us a good drawing of the animal.

In 1818 another celebrated Frenchman, Cuvier, gave a description of another serval. He tells us that

Cuvier remarked: "We have had this animal only a short time and that is why we have so little to say about its habits and behaviour. You will see from our silence how little is known of the animal and what kind of observations will be necessary to complete its history." There is almost an irony in these words, for we know little more to-day about the habits and behaviour, and nothing more of the anatomy than

Perrault gave us. Although there has been a certain amount written on this animal since, this has been almost entirely devoted to its classification. And it was Cuvier's specimen that started the trouble.

The serval, as shown in Buffon's picture of it, is a typical cat, except for its unusually long legs, short tail and large ears. The pelage, tawny except on the underparts, which are white, is marked with large, circular black spots. These are widely separated, but tend to run together in streaks in the middle line of the back. The cheeks and forehead lack the dark stripes found in many smaller spotted cats. Another distinctive feature is that the upper part of the inner surface of each foreleg is marked with two black horizontal bands. Cuvier's specimen was, however, like the one described by the German, Shreber, in 1771, and the one figured by Dr. John Forster in 1781. These were separated in 1820 from the true servals, given a new scientific name, and subsequently known as the servaline cat.

The servaline cat has the form and proportions of the serval. It also has the two horizontal black bands on the inside of the forelegs. But the large black spots and stripes of the serval are replaced by many dark flecks, closely set, giving a brownish colour to the whole fur. Superficially the two animals look quite different, and no suspicion was aroused until in 1915 a native in Sierra Leone brought in two kittens, one a serval and the other a servaline, said to be from the same litter.

Some zoologists accepted this as evidence that the two represented one species. Allen, a leading American zoologist, claimed this to be wrong because the collection of skins in the American Museum of Natural History could be sorted into two clear groups, one large-spotted (serval) the other small-flecked (servaline), with no inter-grading. On the other hand, Pitman, Game Warden of Uganda, in a survey of skins worn by natives in Northern Rhodesia, found much inter-grading. Leading authorities to-day tend to accept this view, as expressed in "Southern African Mammals," by Ellerman, Morrison-Scott and Hayman, that there is only one species. With that settled, we can now start where Cuvier left this subject 136 years ago; that is, we can turn our attention in the future to "what kind of observations will be necessary to complete its history."

If the servaline cat is truly of the same species as the serval, the question still remains whether it is an occasional mutant (in common parlance, a freak), an unusual colour variation or a colour phase of the kind known to occur in other African wild cats. Perrault was fairly confident of the answer, which, while hardly acceptable to-day, reflects the state of knowledge in 1758. He speaks of the serval (or *chat-pard*) as "one of those animals which is engendered by the mixing of two different species and must be added to the number of novelties always being produced in Africa. According to the ideas of Aristotle, who sought a reason for the large number of monsters in Africa, the dryness and the deserts compel the wild beasts to assemble in places where there is water. He supposed that this assemblage provided the occasion for different animals to mate and engender a new species."



SEEN AT THE LONDON ZOO: THE HANDSOME SERVAL, A WILD CAT RANGING OVER AFRICA SOUTH OF THE SAHARA. IT IS TAWNY WITH LARGE BLACK SPOTS WIDELY SPACED, AND HAS UNUSUALLY LONG LEGS, A SHORTISH TAIL AND LARGE EARS. ALTHOUGH FIRST REFERRED TO IN EUROPEAN LITERATURE 230 YEARS AGO, WE KNOW LITTLE MORE ABOUT IT NOW THAN CUVIER DID WHEN WRITING IN THE EARLY NINETEENTH CENTURY.



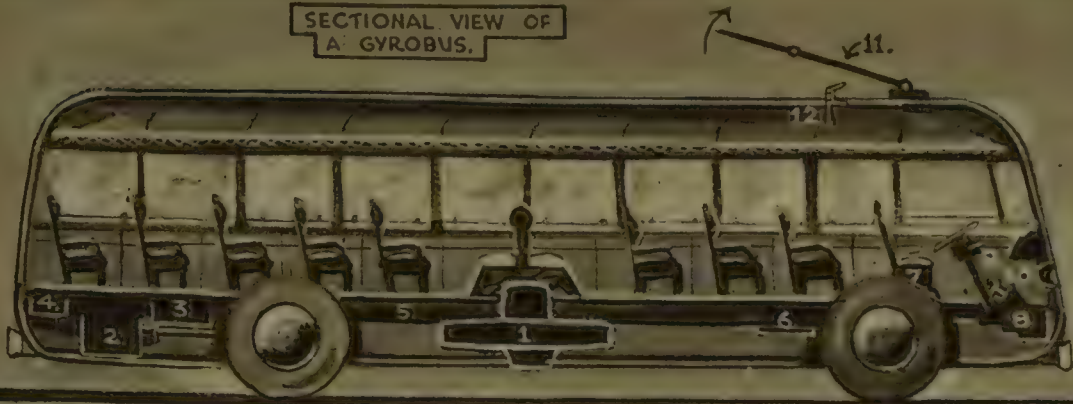
A TYPICAL MEMBER OF THE CAT-FAMILY: THE SERVAL, WHICH FEEDS ON SMALL BIRDS AND MAMMALS AND HAS THE LARGE EARS OF ONE HUNTING IN OPEN COUNTRY.

he only had the animal for a short while, that it was brought by ship to Brest and that nobody could tell him its country of origin. It was a young male, remarkable for its tameness and gentleness. It played exactly as does a domestic cat, chasing its tail and amusing itself with anything that would roll when patted with the paw. When caressed, the serval made purring sounds, like the domestic cat. And then

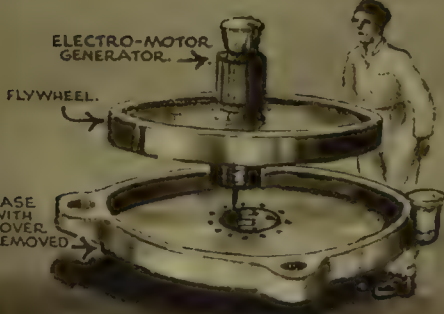


SECTIONAL VIEW OF  
A GYROBUS.

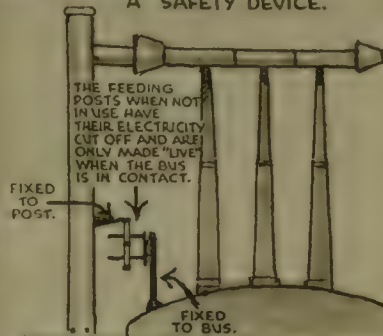
- (1) ELECTRO-GYRO.
- (2) DRIVING MOTOR.
- (3) CAPACITORS.
- (4) BATTERY BOX (LIGHTS).
- (5) CHASSIS.
- (6) BATTERY FEEDING CONTROL CIRCUITS.
- (7) DRIVER'S SEAT.
- (8) CHANGE SPEED CONTROLS.
- (9) CONTROL LEVER.
- (10) FOOT PEDALS (BRAKES AND SPEED).
- (11) FEEDERS OR CONTACT HORNS SHOWN PARTLY RAISED.
- (12) SAFETY DEVICE.



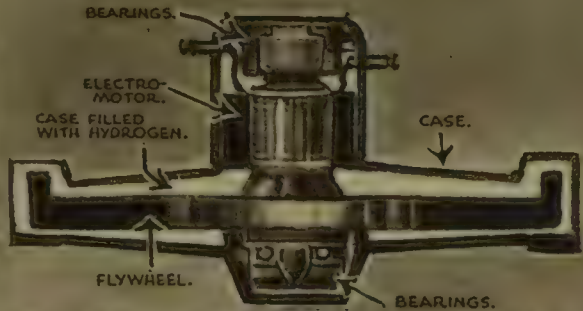
THE ELECTRO-GYRO DISMOUNTED.



A SAFETY DEVICE.



SECTION OF THE ELECTRO-GYRO.

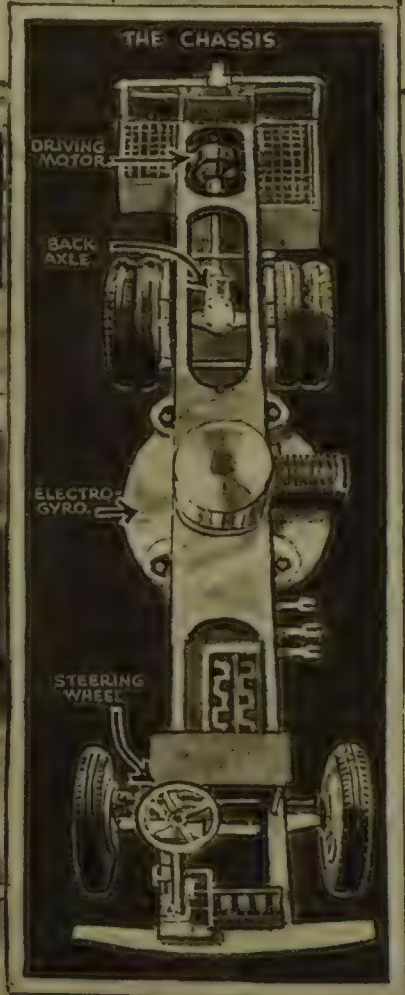


IF THE FLYWHEEL REVOLVED IN AIR IT WOULD COME TO A STOP IN 5 HOURS; BUT IN A SEALED CASE FILLED WITH HYDROGEN IT CAN REVOLVE FOR 12 HOURS BEFORE STOPPING.

BEFORE LEAVING THE GARAGE THE ELECTRO-GYRO IS BRUN UP TO FULL SPEED OF 3000 R.P.M. BY RAISING AND CONNECTING THE CONTACT HORNS



THE CHASSIS



IN TOWNS THE ELECTRO-GYRO IS "BOOSTED UP" BY RAISING THE CONTACT HORNS AND CONNECTING THEM TO FIXED STANDARDS AT CERTAIN STOPPING PLACES.



ON COUNTRY ROUTES THE FEEDING POSTS MAY BE WIDELY SPACED, AS THE GYROBUS WILL RUN FOR OVER 5 MILES WITHOUT THE ELECTRO-GYRO REQUIRING "BOOSTING"



G. H. DAVIS  
SWITZERLAND.  
1954

DERIVING ITS ELECTRIC POWER FROM A GIANT FLYWHEEL—THE "GYROBUS," NOW IN USE IN SWITZERLAND.

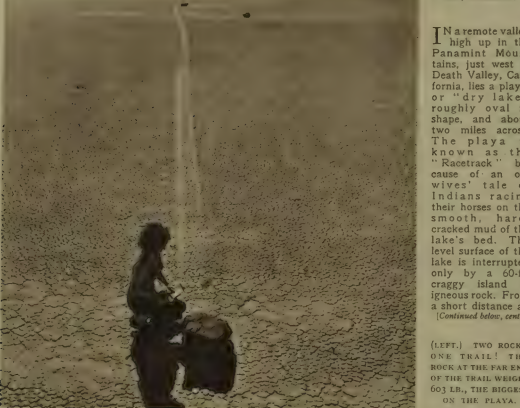
The silence and efficiency of the electrically-driven trolleybus, such as is in use in this country, has, of course, been fully proved. Nevertheless, it suffers the serious disadvantage of being entirely dependent on wires which run overhead. The "Gyrobús"—a passenger vehicle with a new form of electric drive which does away with overhead wires—has now been produced and thoroughly tested by the Oerlikon Engineering Company of Zurich. The bus is driven by a three-phase, squirrel-cage motor drawing its electrical energy from a flywheel built into the chassis and rotating in a horizontal plane. With the aid of a starter-motor the flywheel, which is 1.6 metres (5½ ft.) in diameter and weighs 1500 kilograms (about 1½ tons), is set in motion by connecting the contact horns on top of the bus to a

power unit in the garage. When the flywheel, which revolves in a sealed case filled with hydrogen, reaches a maximum speed of 3000 r.p.m., the current is switched off. Excited by capacitors it then becomes an electric generator and the energy stored in it is transformed into electricity which supplies the current to the driving motor and propels the bus. The freedom from overhead wires renders the gyrobus very manœuvrable and, since the flywheel is "boosted up" at the stopping-points on the route with ordinary distribution current (i.e., three-phase current 380 V., 50 cycles), it does not require the special current used by trolleybuses. The first experimental gyrobus went into service at Aarau, Switzerland, nearly four years ago, and a regular service was later begun in Yverdon, also in Switzerland.





(ABOVE) WHERE THE MYSTERIOUS MOVING ROCKS WERE FOUND: THE "RACETRACK" PLAYA, OR "DRY LAKE," HIGH IN THE PANAMINT MOUNTAINS, WEST OF DEATH VALLEY, CALIFORNIA.



IN a remote valley high up in the Panamint Mountains, just west of Death Valley, California, lies a playa, or "dry lake," roughly oval in shape, and about two miles across. The playa is known as the "Racetrack" because of an old wives' tale of Indians racing their horses on the smooth, hard, cracked mud of the lake's bed. The level surface of the lake is interrupted only by a 50-ft. craggy island of igneous rock. From a short distance all

(LEFT) TWO ROCKS, ONE TRAIL! THE ROCK AT THE FAR END OF THE TRAIL WEIGHS 603 LB., THE BIGGEST ON THE PLAYA.



A VAST MARSH WHERE GROUNDS OF ARROW-WEED RESEMBLE STODS OF CORN! THE DRIED CORNFIELD, IN THE "RACETRACK" PLAYA.



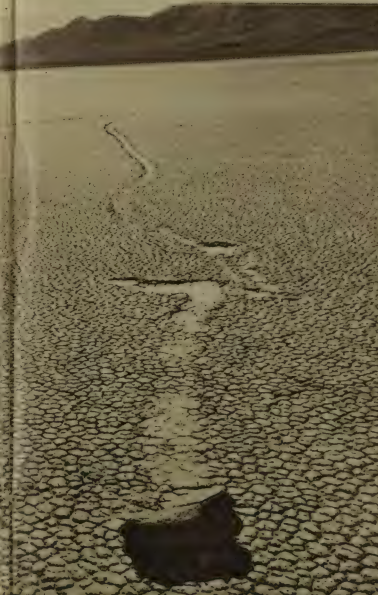
ON THE "COBBLESTONE" BOTTOM OF THE PLAYA, OR "DRY LAKE," IN THE PANAMINT MOUNTAINS, CALIFORNIA: TIGER TRACKS, 200 FT. LONG, LEFT BY A 35-LB. STONE.

(Continued) looks normal. But on the lake bed itself there are hundreds of rocks, from pieces no larger than marbles to some as big as soap-boxes. The mysterious thing about these rocks is that at some time they had moved, as can be seen by the trails they left behind them. Some of the trails were only a few feet long and straight. Others measured over 300 yards and twisted and turned in every direction. At the time these tracks had been made the playa mud had been soft, instead of baked hard, as it usually is the case. Most of the stones were flat and fairly smooth on the bottom; but where they were uneven they had left a corresponding impression on the mud. The "Racetrack" playa, like all playas, is a "dry lake" most of the time and although there are no weather records, it is safe to assume that most conditions might prevail several times a year, either as the result of summer cloud-bursts or winter drizzles and snow. The bed of

(LEFT) NATURE'S STRANGE SIGNATURE: THE 1000-FT. TRAIL OF A ROCK WHICH MUST HAVE MOVED ALONG THE SLIPPERY MUD SURFACE IN EVERY DIRECTION OF THE COMPASS.



IN THE PANAMINT MOUNTAINS, CALIFORNIA: TIGER TRACKS, 200 FT. LONG, LEFT BY A 35-LB. STONE.



IN THE PANAMINT MOUNTAINS, CALIFORNIA: TIGER TRACKS, 200 FT. LONG, LEFT BY A 35-LB. STONE.

the lake can become extremely slippery after it has been soaked with water. Assuming, therefore, that the rocks were able to slide along the wet surface of the playa, what was the force that propelled them? The human factor can be ruled out, for there were no footprints or other evidence that anyone had moved them; in any case, it is inconceivable that any person should travel to such an isolated spot in the mountains merely for the fun of pushing a lot of rocks about aimlessly. Explanations such as magnetism or earthquakes likewise can be discounted as not in keeping with the physical evidence. The most widely-held opinion—and almost surely the correct one—is that the strange movements of the rocks were caused by the wind. Extremely strong, gusty winds are common in the "Racetrack" area, and the prevailing direction of them is from south to north—the same direction that most of the stones have travelled.



AFTER A RAINSTORM: A POOL OF WATER ON THE DRIED MUD OF THE "RACETRACK" PLAYA, IN THE PANAMINT MOUNTAINS, CALIFORNIA. THE ROCKS PROBABLY MOVE ONLY WHEN THE MUD IS WET AND SLIPPERY.



DID IT SLIP OR WAS IT PUSHED? A ROCK ON THE PLAYA WEIGHING 320 LB. WHICH LEFT A MYSTERIOUS 50-FT. TRAIL ON THE MUD.



(RIGHT) PROOF OF THE ANTIES OF THE ROCKS: ANOTHER TRACK, MEASURING 100 FT. IT IS THOUGHT THAT THEIR STRANGE MOVEMENTS WERE CAUSED BY THE STRONG WIND.

THE MYSTERY OF THE MOVING ROCKS: AN EXTRAORDINARY PHENOMENON OCCURRING ON

THE BED OF A DRY LAKE IN THE PANAMINT MOUNTAINS, NEAR DEATH VALLEY, CALIFORNIA.



# THE WORLD OF THE THEATRE.

## ROUND ABOUT THE CAULDRON.

By J. C. TREWIN.

AS we know, every good witch lives on a Blasted Heath and goes on circuit around the cauldron. That, surely, is obvious; the text-books say so. It is, then, trying us high to tell us that a Miss Gillian Holroyd, who lives in a comfortable Knightsbridge flat, is one of the secret, black, and midnight hags, adrift on a sea of sorceries. True, she has a "familiar," a rather nice Siamese cat called *Pyewacket*. But we do not once observe her as she toils with scale of dragon, tooth of wolf, or root of henbane digg'd in the dark. She is a modern witch, working unobtrusively, though a certain Mrs. de Pass, who is often heard of at the Phoenix Theatre but who is never seen, appears to go back, in some ways, to the older, cruder, more exuberant methods. Miss Holroyd (on) and Mrs. de Pass (off) are figures in John van Druten's "Bell, Book, and Candle," which is the kind of play one could label magical-comical, a classification Polonius omitted.

In its simplest terms it is the tale of a witch who finds herself in love with the "human" she had charmed, here an agreeable, if cynical, publisher whose books of the month, I am sure, are always in impeccable taste. Naturally, the witch goes out of business; but, before then, Mr. van Druten chuckles through three acts of what could be called a comedy of incongruity. What an Elizabethan might have thought of this piece we can only guess with a shudder. Miss Holroyd would have been burned at the stake, with appropriate elaborations. Probably Mrs. de Pass would have gone up in smoke with her.

We are not unused to stage sorcery. A decorative pair of witches curled in trees during "Dark of the Moon," though that sort of thing fitted more naturally into the setting of the Smoky Mountains of Carolina than into Knightsbridge. I remember, too, a farce, "Hog's Blood and Hellebore," in which three amateur sorcerers managed to clap a pig's head upon an unloved guest. I wrote of this, some years ago: "The moral seems to be: leave witchcraft to the professionals. There is usually one around. Here, where the amateur warlocks-and-witch dab at the Black Art like children into a bran tub, it is fortunate

an in-and-out skirmish. For two acts this works. It is only in the third that we begin to wish either for a few ideas to buttress the central theme, or for the arrival of another, more robust, character. We do not want a raffle of tricks. At the same time, we would certainly like to see Mrs. de Pass, the Ealing witch, who must be quite a personage in the haggish tradition. For my part, by the end of the night I

in horror at the room he has just left. Witchcraft indeed; but the lady's not for burning, and we know very well what must happen later.

Although Lilli Palmer has a charming directness, there is not the contrast there should be between the witch of the first and second acts and the woman in love. Early, her lips are tighter and she has *Pyewacket* at call. There ought to be something else. As the publisher, Rex Harrison, with his serenely accurate timing, flips the part across as though it were all very easy, which it is not. Athene Seyler presents chirpily the kind of dear soul that takes to witchcraft as others do to crystal-gazing or Canasta; and it may be that Wilfrid Lawson, with only a couple of scenes, will remain as the enduring memory. He is a convivial author who has got himself violently involved in the pursuit of witchcraft-at-home. There he is, burbling away in that hot-porridge voice of his, rosily flummoxed by the whole affair, and, at the end, walking almost on tip-toe in his eagerness to be rid of the coven.

Two-thirds of the night is extremely enjoyable: it is a great pity that the play has to end, in effect, during the second interval—even though we do have another visit from Mr. Lawson, a flustered combination of eye of newt and wool of bat. This, in itself, is worth much.

I would say that about two-thirds of "Oxford Accents" (New Watergate) comes off: a high score for an intimate revue. Witches and warlocks from Oxford are offering some of the more approved things from recent revues at the University. This selection is kinder than some of the fashionable intimacies in which

every ingredient of the cauldron is satirical-lethal; and Jeremy Bullmore—who has helped Ned Sherrin to devise and direct—is undeniably a librettist of talent. One will remember the agitated fireman from the advertisement-strips, the Drama Quartet involved in samovar-comedy on a tossing ocean,



"WITCHES AND WARLOCKS FROM OXFORD ARE OFFERING SOME OF THE MORE APPROVED THINGS FROM RECENT REVUES AT THE UNIVERSITY": "OXFORD ACCENTS" (NEW WATERGATE THEATRE), SHOWING (L. TO R.) LEONARD WEBB, WENDY WILLIAMS, PHILIP THOMAS, PAMELA HARRINGTON, DAVID LEIGHTON AND, KNEELING, ELLIS DALE IN A SKETCH CALLED "MONEYSWORTH," WHICH IS A SATIRE ON "AIRS ON A SHOESTRING."

would have enjoyed an irrelevant visit from Mr. John Wellington Wells (which reminds us that the D'Oyly Carte Company might do something about "The Sorcerer"):

We've a first-class assortment of magic;  
And for raising a posthumous shade  
With effects that are comic or tragic,  
There's no cheaper house in the trade.  
Love-philtre—we've quantities of it;  
And for knowledge, if anyone burns,  
We keep an extremely small prophet, a prophet  
Who brings us unbounded returns.

Once more Mr. van Druten has preferred to show his single-minded wizardry with a small cast (five in number) and one set. And even if it is a much better play than most of those that confine themselves so rigidly, we do begin to invent wildly for ourselves. In the past—though not at "Bell, Book, and Candle"—while sitting out these economical pieces, I have often felt that a sudden transformation scene, or ten minutes with the Dagenham Girl Pipers, would round the business off with a pleasing flourish.

But the occasion at the Phoenix has its unexpected pleasures within the careful framework. I like especially one of the curtains. The publisher, repelled by the knowledge that he has been dallying with a witch, makes a dramatic exit from her flat. Alas, the spell is still upon the poor fellow. Thirty seconds later, bewitched, bothered, and bewildered, he is again plunging in madly, crying "Taxi!", and staring



"BROOMSTICKS IN KNIGHTSBRIDGE": A SCENE FROM "BELL, BOOK, AND CANDLE," WHICH IS DIRECTED BY REX HARRISON, WHO ALSO PLAYS THE PART OF THE WITCH'S VICTIM, (L. TO R.) NICHOLAS HOLROYD (DAVID EVANS), ANTHONY HENDERSON (REX HARRISON), SIDNEY REDLITCH (WILFRID LAWSON) AND GILLIAN HOLROYD (LILLI PALMER).



"IN ITS SIMPLEST TERMS IT IS THE TALE OF A WITCH WHO FINDS HERSELF IN LOVE WITH THE 'HUMAN' SHE HAD CHARMED": "BELL, BOOK, AND CANDLE" (PHOENIX), SHOWING A SCENE FROM JOHN VAN DRUTEN'S COMEDY WITH (L. TO R.) NICHOLAS HOLROYD (DAVID EVANS), GILLIAN HOLROYD (LILLI PALMER) AND MISS HOLROYD (ATHENE SEYLER).

that an expert sorceress, Somerville-bred and skilled in spell and philtre, is ready to repair any damage."

That was broad farce. Mr. van Druten holds to light comedy, and he manages it, for two-thirds of the evening, with the cunning we expect. He does not make the error of turning the play at once into a kind of magical orgy and of huddling trick upon trick. Everything with him is matter-of-fact. People walk through a door now and again (why not?) and there is one cheerful little sparkle of indoor fireworks. Otherwise, the dramatist depends upon his cast rather than upon elaborate action; on the witchery of words instead of

### OUR CRITIC'S FIRST-NIGHT JOURNAL.

"BELL, BOOK, AND CANDLE" (Phoenix).—Or broomsticks in Knightsbridge. We know that John van Druten is a technician; here again he has sought to fill an evening with one idea, one set, and five characters. There is much promise in the idea—witchcraft on our doorstep—but we could have done with more flowing invention at the end of the play when an evening that has often been very funny dives into the sand. Lilli Palmer is the witch and Rex Harrison her victim; and these artists, with such people as Athene Seyler and the always relishing Wilfrid Lawson to aid them, move blithely around the invisible cauldron. (October 5.)

"THE TURN OF THE SCREW" (Sadler's Wells).—Benjamin Britten gives another twist to the screw in his highly atmospheric version of Henry James's ghost story. (October 6.)

"OXFORD ACCENTS" (New Watergate).—Oxford's revue-men can match their Cambridge rivals; and this, two-thirds of it, is a run of happy nonsense that introduces a new librettist (Jeremy Bullmore) and at least two potentially excellent artists, Margaret Smith and Philip Thomas. (October 6.)

"THE GIRL ON THE VIA FLAMINIA" (New Lindsey).—A stark little play of Rome, shortly after the liberation. Mary Scott (Italian girl) and Leo Penn (American soldier) lead a cast that makes the piece seem better than, in fact, it is, though one has known many worse "strong" dramas. (October 12.)

Philip Thomas in a polite flutter, and Margaret Smith's assured poise.

Assurance and poise are the last words one would use for "April Plays the Fool" (Embassy). It is a family frolic. The author seemed to be assuring us so earnestly that we were enjoying ourselves, and it was all very comic, that I found myself immediately in harsh gloom, praying for the intervention of a kindly sorcerer:

Pallid ghosts,  
Arise in hosts,  
And lend me all your aid.

Thank you, Mr. Wells. Thank you indeed.



## FRANCE'S FIRST PUBLIC "ROUND" THEATRE.



WITH A STAGE SITED LIKE A BOXING RING—IN THE MIDDLE OF THE AUDIENCE: PARIS'S NEW "LE THÉÂTRE EN ROND," SHOWING A PLAY IN REHEARSAL.



AS IT USED TO BE: THE OLD "SHANGHAI CABARET" IN MONTMARTRE, WHICH HAS NOW BEEN TRANSFORMED AS FRANCE'S FIRST COMMERCIAL "ROUND" THEATRE.



"L'IMPORTANT C'EST D'ÊTRE FIDÈLE," ALIAS "THE IMPORTANCE OF BEING EARNEST," WITH THE AUDIENCE SEATED ALL ROUND THE STAGE AT LE THÉÂTRE EN ROND.

Early this month the old "Shanghai Cabaret," in Montmartre, reopened as Le Théâtre en Rond de Paris, and so became France's first commercial round theatre. As can be seen from the photographs, the stage is simply a circular level space in the midst of the audience, lit from above, and dressed with furniture and "props," but without any normal scenery in the ordinary way. The first production, of which we show two familiar scenes, was M. Charles Cambillard's fine adaptation of Wilde's "The Importance of Being Earnest," under the title "L'important c'est d'être fidèle." The great advantage of this method of presentation is that new and perhaps speculative plays can be mounted easily and cheaply and so new playwrights stand a better chance of production. It is reported, however, that the "round" theatre demands even more urgently than a conventional stage, good plays and good acting.

## BRITAIN'S HENRY JAMES OPERA—BY BRITTEN.

"The Turn of the Screw," Benjamin Britten's new opera based on Henry James' ghost story, was produced at La Fenice Opera House in September as part of the Venetian Biennale; and had its London *première*, with the same cast and also conducted by the composer, at Sadler's Wells on October 6. The last performance of the work in the English Opera Group's season there was fixed for October 16. "The Turn of the Screw," which has a skilful book by Myfanwy Piper, was equally enthusiastically received in Venice and London. The Britten music convincingly suggests the mysterious and alarmingly evil influence exercised on the children by the dead manservant Quint and Miss Jessel. By a bold stroke Britten introduces the ghosts as actual characters, which were admirably sung by Peter Pears (who also appeared as the Prologue) and Arda Mandikian. The performance of David Hemmings as the boy Miles was remarkable both from the point of view of his singing and his acting. [Photographs by Denis de Marney.]



"THE TURN OF THE SCREW," BY BRITTEN: (L. TO R.) FLORA (OLIVE DYER), MILES (DAVID HEMMINGS), MRS. GROSE (JOAN CROSS), THE GOVERNESS (JENNIFER VYVYAN).



A TERRIFYING MOMENT: THE GOVERNESS (JENNIFER VYVYAN) APPALLED BY THE APPARITION OF QUINT (PETER PEARS), WHOSE GHOST DOMINATES THE CHILDREN.



THE DÉNOUEMENT OF THE OPERA BASED ON HENRY JAMES' STORY: THE GOVERNESS (JENNIFER VYVYAN) WRESTLES WITH THE EVIL GHOST OF QUINT FOR THE SOUL OF MILES (DAVID HEMMINGS).



## USED SINCE PRE-COLUMBIAN DAYS TO INCREASE ENERGY AND ENDURANCE: ANDEAN COCA AND ITS MODERN ADDICTS.

DR. WALTER HENRICKS HODGE has contributed the article, illustrated with his own photographs, printed on these pages. In our issue of October 10, 1953, we published an illustrated article by him on "The Flowering Stones of South Africa." On Andean Coca and its Addicts he writes:

TRAVELLERS in the Andes of Peru and Bolivia marvel at the universal use of coca, for the coca habit among the Andean Indians is more universal than the tobacco habit among civilised peoples. Every adult male and many an adult female of the Quechua or Aymara people (the dominant Indian groups of the old Inca civilisation) chew coca leaves; and so continual is the habit that the cheeks of the average Indian often have become even permanently distended and distorted. Coca leaves are obtained from South American shrubs belonging

to the genus *Erythroxylon*. More than a hundred species, widely distributed in the world's tropical regions, have been described in this genus, but only two, *Erythroxylon Coca* and *E. novogranatense*, have sufficient alkaloidal content to be of economic importance. The use of coca was first witnessed in Peru at the time of the Spanish Conquest. Nearly all the chroniclers of that country mentioned the use of the leaf in their records, the first being Oviedo in 1535; and even were there no direct evidence of the antiquity of its use, we would still have proof in certain of the realistic

photographs which adorn much of the pottery produced by the Andean civilisations. To-day coca is seldom if ever used by the populations of coastal Peru. Not so in the past, for the abundant portrait vases from early littoral civilisations depict the accessories of the coca addict—the woven coca bag, the *poporo*, and the *llipia*. A vase in Lima's National Museum of Archaeology even shows a man, apparently a wounded warrior of Nazca, with a characteristic "cud," or *aculi*, of coca bulging within his left cheek. The woven bags, with the easily recognised dried leaves, in an excellent state of preservation, are found now and then in the burial mounds of Peru's coastal desert. The modern coca addict uses the same basic equipment as did his ancestors. In the Andean highlands, roughly that area which comprised the old Inca realm, the universal carry-all for the dried leaves was and still is the beautifully woven and colourfully designed coca bag, or *chuspa*. This is either slung over the shoulder or is tucked under the woven belt in a spot convenient for extricating a few leaves from time to time when the need arises. In northern Peru the coca bag is a leather affair. A limey, paste-like substance called *llipia*, obtained from burning bones, plants or shells, always comprises a part of the coca cudi. In a pinch, the ashes of a camp-fire will serve. The lime is commonly carried in a small ornamented gourd, called *poporo*, but among the

(Continued above, right)



IN AN INDIAN MARKET IN THE HIGHLANDS OF CENTRAL PERU; A WOMAN SELLING DRY COCA LEAVES, WHICH "INVARIABLELY OCCUPY A PROMINENT PLACE AMONG THE COMMODITIES OFFERED FOR SALE."

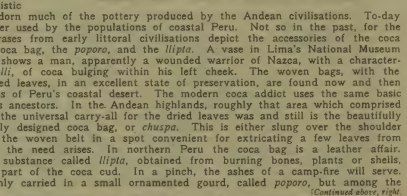


TAKING TIME OFF TO INDULGE IN A "CHEW": A GROUP OF PERUVIAN INDIANS, CARRYING COCA BAGS OF THE SAME FORM AS THOSE OCCASIONALLY FOUND IN THE BURIAL MOUNDS OF PERU'S COASTAL DESERT.

Continued. But the bulk of the coca crop is consumed not by the sparse jungle Indians but by their more advanced highland cousins; and so in South America the majority of *cocales* are located as near as possible to the consumer market, and so are found on the eastern forested fringe of the sierra country. The Indian planters of Bolivia and Peru believe that the shrubs do best on well-drained soil, and for this reason one finds *cocales* on very steep slopes, often terraced with rocks in old Inca fashion. The seeds are usually planted in shallow trenches, and are shaded against sun and rain by palm leaves. As soon as the seedlings are well-started they are transferred to the growing site. During the second and third year the new shrubs yield their first harvest. From that time on they never quite attain a permanent state of vegetable respectability for regularly, every three months, just when they begin to have again a full, leafy cloak, they find their branches defoliated and stark naked. In between pickings *cocales* are left quite alone.



LOADING A MULE WITH BUNDLES OF COCA LEAVES AT A PLANTATION IN PERU; EACH CYLINDRICAL BUNDLE WEIGHS 25 LB., AND BANANA OR HELICONIA LEAVES USUALLY FORM THE WATERPROOF WRAPPERS.



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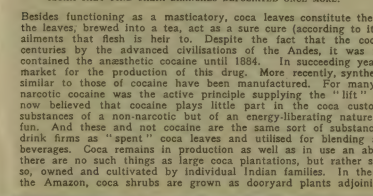


A TYPICAL COCA BAG OR *CHUSPA* OF HIGHLAND PERU; IT RESEMBLES THAT POINTED WITH THE FROZEN BODY OF AN INCA CHIEF (PERIOD 1450-1540) DISCOVERED IN CHILE, AND ILLUSTRATED IN OUR ISSUE OF APRIL 3, 1954.

But at the tri-monthly harvest time those owners who live in the villages of the sierra which lie just above timberline, are off to their coca *chacras* for a week or more of activity. One such coca centre in Southern Peru lies in the Province of Sandia, and here, on the rough trails, during harvest period one can meet whole Quechua families—father, mother, and children—complete with kitchen utensils, the family mule or llama, and mongrel dog—trudging towards their forest plantation. Though often requiring as much as two or three days' travelling on foot over trails unsurpassed for precipitousness and roughness, the family looks



PICKING COCA LEAVES IN SOUTHERN PERU: EVERY THREE MONTHS THE PLANTS ARE STRIPPED, AND JUST WHEN THEY BEGIN AGAIN TO HAVE A FULL, LEAFY CLOAK THEY FIND THEIR BRANCHES DEFOLIATED ONCE MORE.



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SHOWING THE FLOWERS: A COCA BRANCH, LEAVES ARE OBTAINED FROM SOUTH AMERICAN SHRUBS, GENUS *ERYTHROXYLON*, OF WHICH *E. COCA* AND *E. NOVOGRAEATENSE* HAVE SUFFICIENT ALKALOID CONTENT TO BE OF ECONOMIC IMPORTANCE.

upon this recurrent visit to their coca garden much as we would to a week-end jaunt or excursion. Leaves are plucked by hand and are collected into a *llipia*—the Quechua name for the woollen *manta* or shawl worn by all sierra women. When full, the *llipia* is carried to the crudely-paved drying-yard where, during good weather, the leaves are spread out in the sun. This process is carefully controlled. With a crude rake, or more often by means of the shuffling of bare feet, the leaves are moved frequently to insure even-drying. Following air-drying, they are raked into a mound in the shade of the shed and allowed to undergo a

(Continued)

sierra peoples the *poporo* is more often a small pear-shaped container made of cow's horn. This is used in conjunction with a toothpick-like bone stick used for transferring the line from the container to the moistened wad of leaves in the mouth. The chemical action of the lime evidently aids in extracting the alkaloids contained in the leaves, and enables the user to get the maximum effect from his "chew." The chewing of coca gives extra strength to its addicts. The sierra Indian will undertake many a long, arduous trip with never a thought of food, but never will he start without his coca. It supplies the necessary extra energy needed for accomplishing the normal day's work, for climbing those precipitous trails of the high Andes and in an environment, averaging over 12,000 ft., where men from normal elevations would think of using supplementary oxygen supplies, so this is the atmosphere. The apparent need of coca by the Indians of the altiplano for accomplishing hard physical labour was early recognised by their Spanish conquerors, who continued the Inca custom of giving a daily ration to their labourers. Even today in many an area the Quechua worker accepts a job only with the assumption that besides his wage his coca bag will be kept full. Indian carters on the trail, workers in the fields, or labourers in sierra towns, take time off periodically to indulge in their favourite chew, and the first thing that comes into view at such times is their little woven bag with its store of dry, energy-yielding leaves. An observer in southern Colombia records that the first chew called in that region a *mambo*, is taken at daybreak, and its effects last for about four hours. In fact, so definite is the period of influence of a single chew, that natives tell the time of day by stating whether it is the first or second half of the first, second, or third *mambo*—the twelve-hour-day being divided into three four-hour *mambos*. In Peru distances are also measured in *cocadas* rather than in miles—a *cocada* representing the distance that can be travelled on one chew and before another chew is needed. Women as well as men chew the leaves, and although the majority of grown-ups begin the habit around the age of ten, when most families believe children are ready for adult tasks, observers have noted mothers giving their wandering babies a few scraps of coca leaves.

Besides functioning as a mastigratory, coca leaves constitute the universal family remedy, for the leaves, brewed into a tea, act as a sure cure (according to its users) for all the common ailments that flesh is heir to. Despite the fact that the coca plant had been used for centuries by the advanced civilisations of the Andes, it was not known that coca leaves contained the anesthetic cocaine until 1884. In succeeding years, the leaves found a ready market for the production of this drug. More recently, synthetic products with properties similar to those of cocaine have been manufactured. For many years it was assumed that narcotic cocaine was the active principle supplying the "lift" to the coca chew, but it is now believed that cocaine plays little part in the coca custom. Rather other associated substances of a non-narcotic but of an energy-liberating nature supply the addict with his fun. And these and not cocaine are the same sort of substances imported by certain soft-drink firms as "open" coca leaves and utilized for blending and flavouring some popular beverages. Coca remains in production as well as in use an aboriginal crop. In the Andes there are no such things as large coca plantations, but rather small plantings of an acre or so, owned and cultivated by individual Indian families. In the forested lowland country of the Amazon, coca shrubs are grown as doryard plants adjoining the thatched family hut.

(Continued below, left)



INDIANS CHEWING COCA: "THE COCA HABIT AMONG THE ANDEAN INDIANS IS MORE UNIVERSAL THAN THE TOBACCO HABIT AMONG CIVILISED PEOPLES," AND IS NOW KNOWN TO HAVE BEEN ESTABLISHED IN PRE-COLUMBIAN DAYS.



FLOWERING BRANCHES OF THE COCA SHRUB; IF LEFT ALONE BRANCHING COCA SHRUBS WILL ATTAIN A HEIGHT OF SOME 15 FT., BUT THE PRUNED PLANTS AVERAGE BETWEEN 3 AND 6 FT. IN HEIGHT.

swasting process for several days. After another hour of drying in the sun, the crop is ready for market. Dried coca leaves are pressed into crude cylindrical bundles, each weighing 25 lb. Over rough Andean country a small mule can carry four of these typical little bundles, but as often as not an additional bundle will be strapped to the back of each adult. For their labour, the family will be able to sell their harvest at about 20 soles (\$4.30 U.S.) per bundle. Like tobacco, the effects of inveterate coca-chewing have been much discussed. Unlike tobacco, no experiments have been made to determine the exact physiological effects of the prolonged use of *Erythroxylon* leaves. And as far as that goes, the alkaloids involved are little known. Suffice it to say that coca is, like tea or coffee, an effective stimulant—though to a much greater degree. As one writer has summarised, it "removes for a day or even for several days the pangs of hunger, and at the same time frees energy for prolonged physical exertion."



## NOTES FOR THE NOVEL-READER.

## THE NOVEL OF THE WEEK.

IN discussing a new novel, how much of the story should one give away? This is a point that comes up regularly; and people don't, and never will, agree on it. But, for myself, I should say, almost everything, with the possible exception of the dénouement. And even that applies chiefly to detective novels; in every other case, the vital thing is not what happens, but how it happens. What happens in *Hamlet* has been known for centuries—yet, do we look on it as spoilt? Or can one really get up a strong interest in an unknown story? Personally, I am all on the side of the girl who was reading a biography of Julius Caesar, and "hoping he wouldn't be murdered." But still, it is a pity to spoil anything for anyone; and we are told that "Flight," by Evelyn Eaton (Gollancz; 10s. 6d.), should be kept rather dark—that to reveal the "plot" would be unfair. Which seems peculiarly unlucky, since in that case one could say nothing about it. There is a loophole, though; while not "revealing," one can "hint"—and the publisher's hints are so broad as to be very nearly a clean breast.

So why not go a little further? Martia Deane's arrival at the airport, blinded by wind and rain, hitting her head a ghastly crack as she embarks, dazed by the blow and groggy—doubtless—from inoculations, seeing Don and Debby through the "glass walls of a promenade," too late to say good-bye—all this is not what it would seem, nor does it ever seem to be. Martia is not there in the body. She is in hospital, and "sinking fast"; and a faint, wispy consciousness of the real scene drifts now and then over her mind. But it is just an element in the confusion. She is going somewhere—she and these other passengers—but where? It will come back, of course; it was that blow on the skull. Only how tiresome if they question her. . . . But no questions are asked; instead, they touch down on an island, "for examination." A lone, bleak, misty island, in a grey-black sea—just like the airport, only worse. And Martia's "luggage," ample as a department store, proves to be every concrete object in her life. Having "consigned" all that, she hears the music at her funeral. Then comes the "church bazaar"—a show of good and evil deeds, also "consigned"; then a brief spell in the "projection-room"; and finally, parting from all her selves and loves. This done, the plane takes off again. But still, it *might* not have been Limbo; perhaps it was really the Azores—and then the next stop should be Africa. But no such luck; it is a waste of putrid, bubbling clay, where the dead grovel facelessly (they have all hardened into pretty pink-and-white mannequins) till they are hauled off, one by one, by "rubber men" driving a jeep. . . .

All this, with its religious groundswell, is both exciting and subtle; or at least subtly conducted. But it is far from everything. There are the flashbacks too—and these, alas, are of the uttermost banality.

## OTHER FICTION.

One kind of story would be difficult to give away: the kind where nothing happens, and we are never quite sure of the drift. "The Deep Sleep," by Wright Morris (Eyre and Spottiswoode; 12s. 6d.), has this invulnerable quality. There is no plot; simply, the Judge is dead and not yet buried. Meanwhile we spend about twenty-four hours under his roof, in company with his old mother (who is ninety-nine), his wife, his daughter Katherine, the painter Webb, his son-in-law, and Parsons the odd-job man. Flashbacks are sparse and uneventful. But, like the story as a whole, they are a web of subtlety, of original humour, and certainly of implications. What is implied may be obscure—but it is something, anyhow, about American life.

And at first glance something idyllic. Webb, the outsider, has no family and never had; and in the Judge's semi-rural home, with its air of "sweetness and bounty," of innocent unshadowed promise, he seemed to be discovering America. Only the Judge was never in his home. That, too, is crucial, for it reflects the monstrous regiment of women. As his mother's son, young Howard had standards to live up to; he never made it, possibly, but he died trying, while Grandmother is still going strong. On top of which, he had to live with Mrs. Porter. Though how he *could*, remains a mystery to Webb, to Katherine, indeed to all but the hired man. Parsons, however, has the feel of it; years as Judge-substitute around the house have taught him that Mrs. Porter is a remarkable woman. Briefly, she has "no human failings." . . . And so the Judge became "a great man for the country," in his own defence.

The key-figure is Mrs. Porter, and I suspect that only an American could make her out. Whereas the rest is all accessible, and full of charm; I have given a very thin idea of it.

"Victorian Love Story," by Nerina Shute (Jarrolds; 12s. 6d.), can't be betrayed, since it is not, in theory, made up. It is a "novel of Rossetti"—and of Elizabeth Siddal and Jane Morris, his romantic loves, Fanny his comfortable "elephant," and incidentally John Ruskin and his wife. This is no vulgar "novelised biography"; it has the facts all right, but it is really a thing in itself, a work of art. Nor is it called Victorian for nothing. Respectability and "innocence"—those are the *leit-motiv*; Rossetti beats his southern wings in vain, in the prosaic sphere of one respectable Beatrice after another. Ruskin's divorce repeats the same strain in the key of farce—but it is too much of a good thing. Elsewhere, the mannered tragi-comedy, and more especially the dialogue, deserve three stars.

"The Case of the Dubious Bridegroom," by Erle Stanley Gardner (Heinemann; 10s. 6d.), starts with a beautiful blonde creeping down the fire-escape outside Perry Mason's window. Though she was only doing a little overtime; she is employed by the Garvin Mining, Exploration and Development Company on the floor above. . . . And next day Mr. Garvin calls in person. He has no knowledge of the girl, and employs no such blonde; but he is worried stiff about his wives. For it appears there may be two of them. He married this one on a Mexican divorce; and now the other one is out for blood. He and his present gem have to be rushed to Mexico, where they are man and wife. . . . and the next thing is a dead body. So far, uncommonly good value; but from this moment, an ingenious muddle. K. JOHN.

## BOOKS OF THE DAY.

## COUNTRY LIFE.

TO the eye of the townsman the rural countryside seems untidy and haphazard. To the farmer filling in his forms it may seem altogether too planned. Mr. E. W. Martin, the author of "The Secret People" (Phoenix; 21s.), believes that intelligent planning to preserve the best of what remains in rural life and to stop, or still better reverse, the drift from the country to the towns, is essential. This book is an examination of English village life from 1750 to the present day. It is an examination carried out without sentimentality though perhaps sometimes with that prejudice which seems to be inseparable from a planner. It is a most valuable document and one which should be studied with attention by all who observe with dismay the rural exodus. Something in recent years has gone out of village life. Many would say that the breaking-up of estates by taxation and the disappearance of the benevolent rule of

the squirearchy was the basic cause, and indeed I cannot help feeling that Mr. Martin greatly underestimates the importance and capacity of the vanishing squires. There are other explanations, too, of course, which are gradually rendering the village less attractive to the countryman and his son or daughter and which are causing the drift away from the land. The eighteenth- and nineteenth-century enclosures combined with the industrial revolution to start the disintegration of the countryside. It is probably true that the disappearance of the yeoman farmer and peasant proprietor unbalanced the pattern of rural life. Whether it is too late to re-create the sturdy yeoman as Chesterton dreamed is a question to which Mr. Martin provides no wholly satisfactory answer. "Within the new democratic ordering of village life the modern labourer requires something in addition to his roomy cottage and his economic security, some practical recognition of his worth as a cultivator of the soil. His relationship to the soil must be altered if he is to become something other than a nomad, a bird of passage. The ancient protection of the common cannot be restored, but it is possible to create a new anchorage using the magic of property judiciously and offering to the labourer a holding which he can call his own. Circumstances are already beginning to force farmers to co-operate, to share machinery and labour and to behave in a more neighbourly fashion. Without great wealth or a massive mechanical equipment, the labourer should be able to own and work his few acres. If his hunger for land is satisfied the modern peasant will assist in making England as nearly self-supporting as she can be and the village will again take its proper place in our civilisation." One can only hope that Mr. Martin is right, for in some solution of the sort lies the only hope of a healthy rural England.

No one reading "Sedgemoor and Avalon," by Desmond Hawkins (Hale; 18s.), will wish for any further decay in the pattern of our countryside. This, yet another addition to the attractive "Regional Books" series deals delightfully with Lowland Somerset—a part of England which, lying between the Mendips and the Quantocks, is one which has played a great part in our history. The first Christian altar in these islands was raised at Glastonbury and it was near Athelney that the great King Alfred made a centre of the resistance to the Danes and where he rallied the men of Essex. Sedgemoor itself, of course, was the scene of the battle where the misguided followers of Monmouth were cut to pieces by James II.'s troops under a certain young general of the name of Churchill. The photographs are of a very high quality as is the pleasing text.

"Rivers of East Anglia," by James Turner, takes one clear across England (Cassell; 21s.). Mr. Turner has hit on a novel method of introducing us to regional history and regional beauty. There are some twenty-three rivers in Norfolk and Suffolk which he follows along their length and which he uses to carry us back into history. The most northerly is the Great Ouse, or the Bure, the most southerly the Stour. In between, the intercepting streams (and in point of size, some of these "rivers" are no great matter) parcel out this rich and lovely land for our delectation. I am sorry that Mr. Turner does not continue his aquatic researches as far south as Essex, whose streams I know so well. This is, however, a minor criticism of a charming book.

From East Anglia we switch to Germany and the interesting subject of "Training Dogs," by Colonel Konrad Most (Popular Dogs Publishing; 16s.). Colonel Most was the pioneer of training dogs for police purposes and his book, which was first published in Germany more than forty years ago, is rightly regarded as the standard work on the subject. Naturally, the basic principles of training a dog for police purposes are the same as for retrieving game or acting, for example, as a guide-dog for the blind. Colonel Most rightly warns us against the anthropomorphic view of dogs. "We can," he says, "save ourselves much disappointment and ensure the dog's more rapid and cheerful response to instruction by allowing him to learn in the canine way. . . . We are so impressed by the acuteness of such senses as those of scent and hearing, and with the capacity to learn, that we are prone to assume that a dog's mental equipment approximates to our own. We credit him with capacity for thought and with an understanding of human behaviour and morality. By

introducing the dog into a world which is, in reality, for ever closed to him, we prevent ourselves from recognising the unbridgeable mental gap that exists between man and dog." This is a fascinating book which will attract the dog-lover as much as the trainer expert.

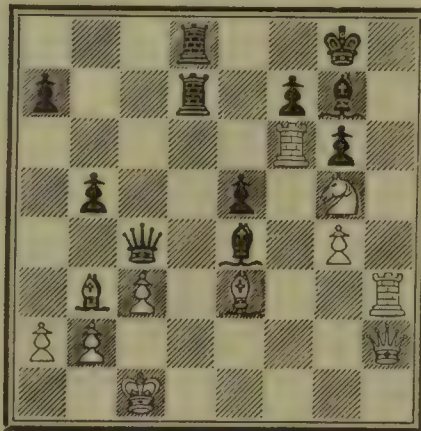
To complete this mixed bag we have a little book, "Egyptian Paintings," illustrated and described by Nina M. Davies (Penguin Books; 5s.). These paintings from the tomb-walls of Egypt are beautifully reproduced. As Mrs. Davies says, Egyptian tombs were regarded as the homes of the dead in which the deceased owner still hoped to enjoy the delights of his earthly life. "Hence his occupations, agriculture, fishing, official duties for the King, as well as his pastimes of sport, music, dancing, and feasting, were painted or sculptured on the walls. His spirit-soul could enter, by the aid of magic formulae, into the life of the after-world conceived in terms familiar to him when he was alive." The scenes selected by Mrs. Davies are as fresh and lively as when they were painted three or four thousand years ago. E. D. O'BRIEN.

## CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

THE diagrammed situation arose, not from a friendly "skittle" game, as you might well suppose, but from a serious tournament game between a German and a Yugoslav at Venice recently. Imagine yourself White and, without looking below, try to imagine what you would play. Search deeply!

UDOVČIĆ (Black)



SCHMID (White), to move

There is just space to interpose a delightful game between two English players at Skegness which nearly gained a brilliancy prize:

Queen's Gambit.

White	Black	White	Black
M. J.	J. H.	M. J.	J. H.
FRANKLIN	POLLITT	FRANKLIN	POLLITT
1. P-Q4	Kt-KB3	25. P×P	P×P
2. P-QB4	P-K3	26. KR-Ktch	K-R1
3. Kt-KB3	P-Q4	27. Q-Kt2	P-B4
4. Kt-B3	B-K2	Not a blunder. 27. . .	
5. B-Kt5	P-KR3	P-B3; 28. Q-Kt6 would	
6. B-R4	Castles	be even worse. Now	
7. P-K3	P-QKt3	28. Q-Kt6 could be met	
8. Q-B2	B-Kt2	by 28. . . R-B3.	
9. O-O-O	Kt-K5	28. B×P	Q-KB2
10. B×B	Q×B	29. Q-Kt3	Q-B3
11. B-Q3	Kt×Kt	I think I prefer 29. . .	
12. Q×Kt	Kt-Q2	R-K1, preventing 30.	
13. P×P	P×P	Q-K5ch, but marshalling	
14. K-Kt1	P-QB4	more reserves as well.	
15. K-R1	P-B5	30. Q-B4	R-KB1
16. B-Kt1	P-QKt4	31. P-R5	B-B1
17. P-KR4	Kt-B3	There is no adequate	
18. Kt-K5	P-Kt5	resource against the	
19. Q-B2	KR-B1	threatened 32. R-Kt6.	
20. P-B3	P-B6	32. R-Kt6	Q×R
21. P-Kt4	P×Pch	Clearly forced.	
22. Q×P	R-B6	33. P×Q	R×B
23. P-Kt5	Kt-Q2	34. Q×Pch	K-Kt1
24. Kt×Kt	Q×Kt	35. Q-R7ch	K-B1
		36. P-Kt7ch	Resigns

In the diagrammed position, White must of course not take the queen, 1. B×Q or he will be mated by 1. . . R-Q8. He actually won, by 1. R-R8ch! B×R; 2. Q-R7ch, K-B1; 3. B-B5ch. An unusually fine conception; in sacrificing his rook, White had clearly to foresee this second sacrificial resource. As 3. . . Q×B would allow a mate starting 4. R×Pch, Black resigned.



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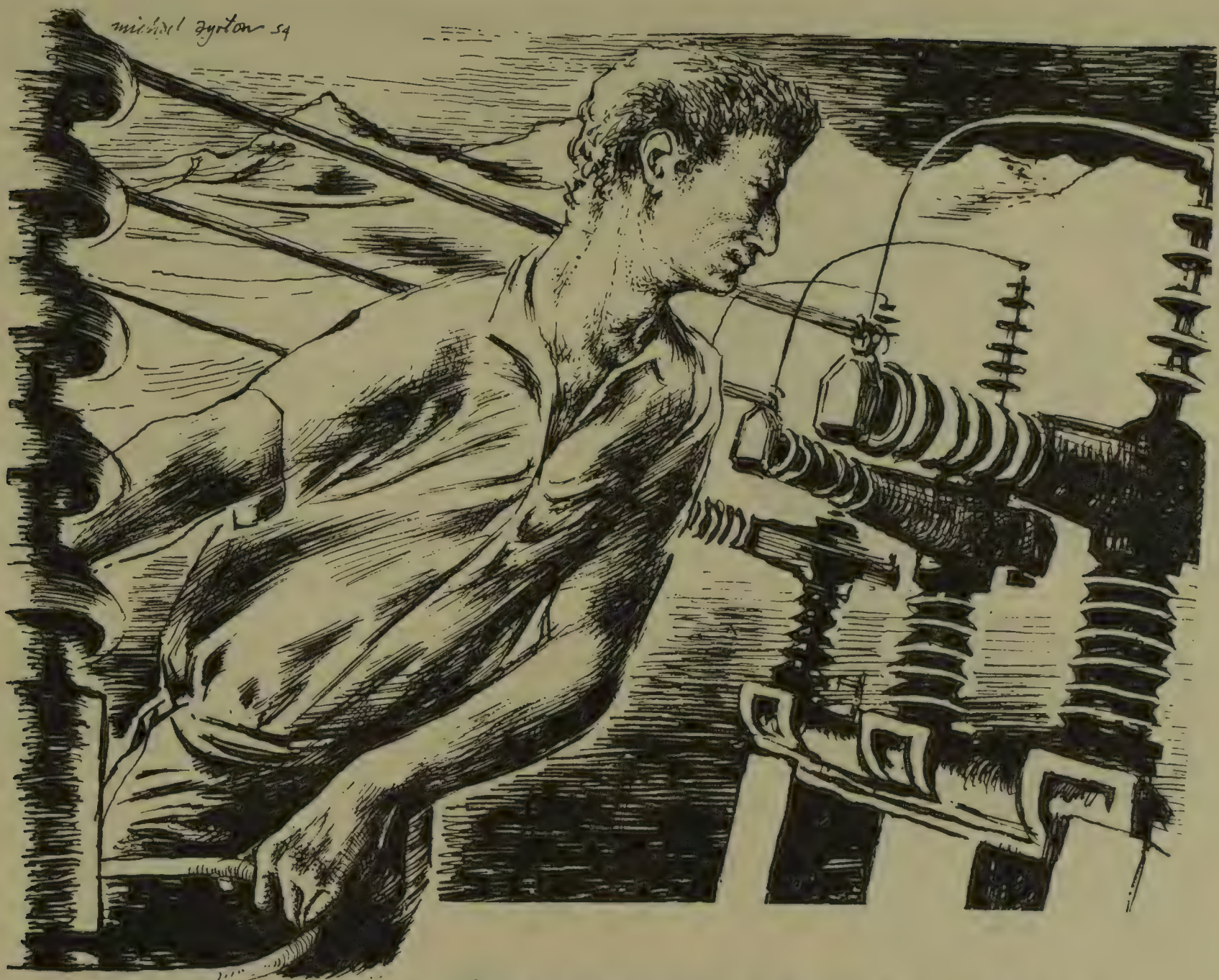
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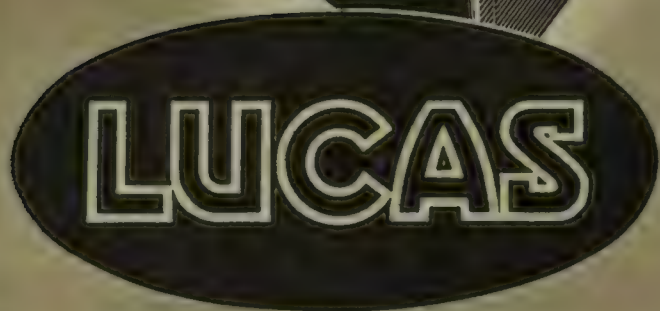
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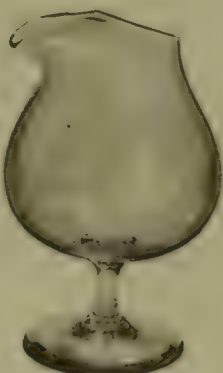
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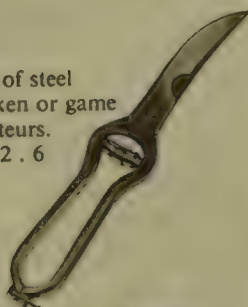
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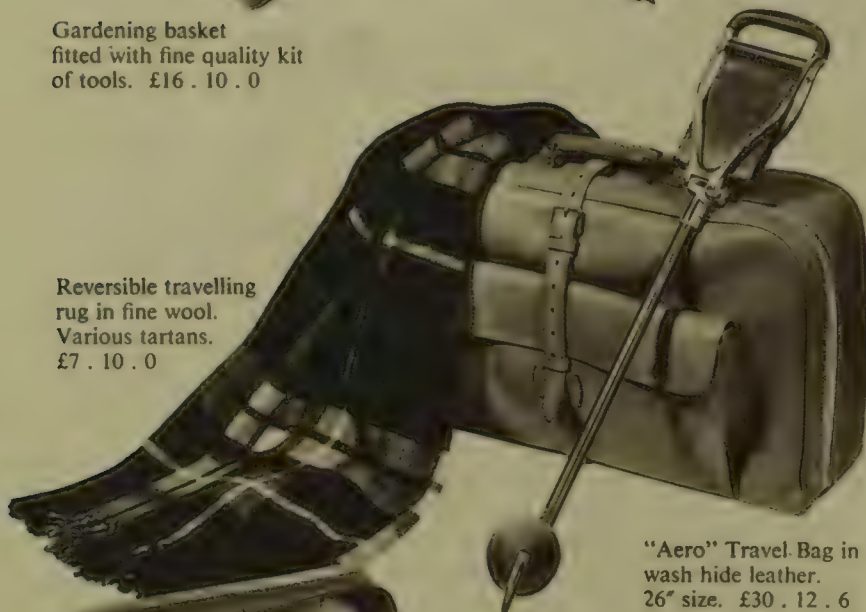


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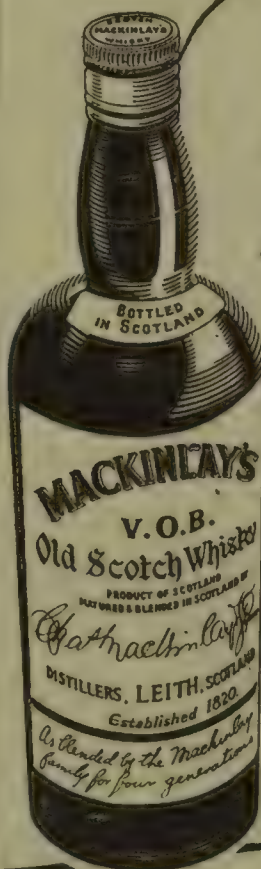
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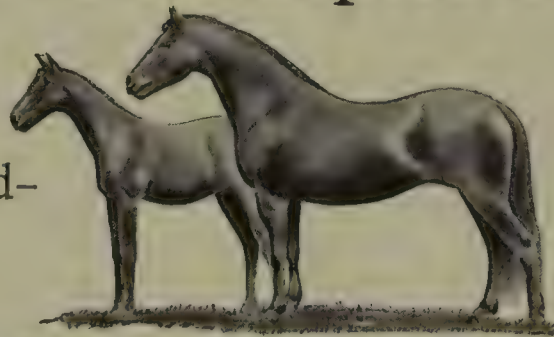
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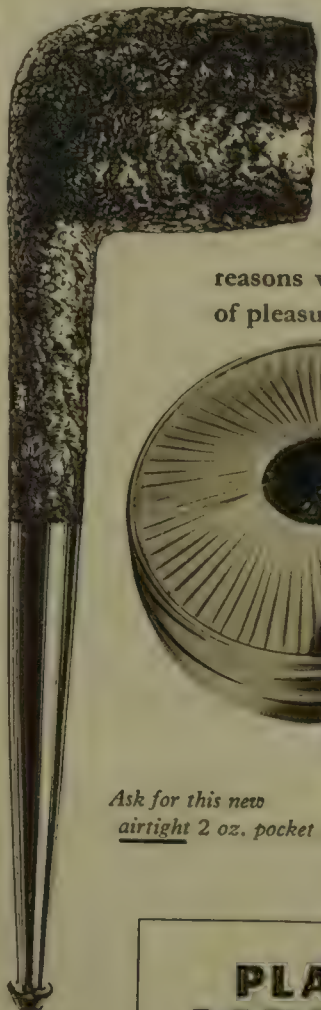
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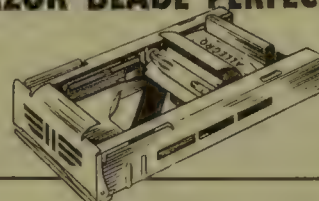


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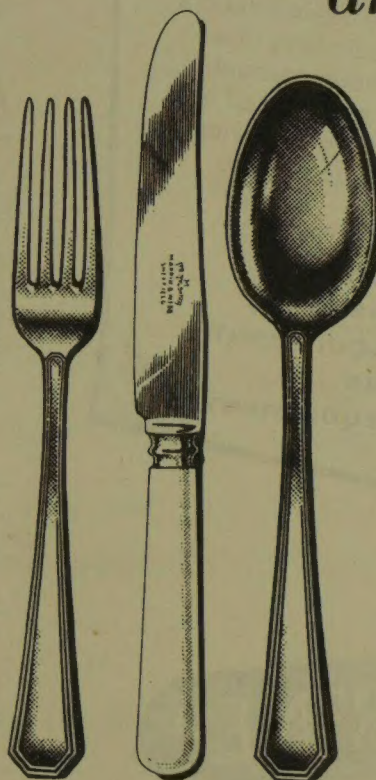
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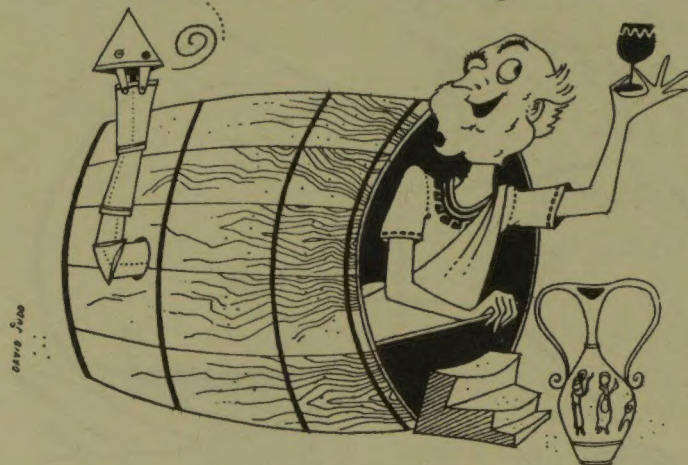
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